No 18'19

"PRETTY PEGGY"
CROYDON EMPIRE.
CHARLES AUSTIN
TOOTS POUNDS
LORNA POUNDS

# THE ERA

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"PRETTY PEGGY"
CROYDON EMPIRE.
CHARLES AUSTIN
TOOTS POUNDS
LORNA POUNDS

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IN

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Pavilion Theatre,
Liverpool.

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Oct. 20, Empire, Birmingham.

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This, Princess Theatre, Crayford; next, 24, Beauclere-rd., The Grove, Hammersmith, W. 6.

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OPERA HOUSE, NORTHAMPTON, Feb. 16, March 22, April 12, June 28, Aug. 2, on.

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THEATRE ROYAL, CANTERBURY, Dec. 22, Jan. 19, Feb. 9, 16, March 1, 29, on.
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The best attractions only entertained.
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In the West.

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Now running successfully.
£400 to £500 weekly.
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WANTED, First-class Companies, Musical and Dramatic, Pantomimes.

Anything will not do.

We can hold
all a show can draw.

The Pavilion is situated right in the heart of one of the largest industrial centres in the North.

All coms. to
WALTER LAWSON,
"Wallaw," Ashington.

'Phone 31.

'Grams, "Wallaw, Ashington."

OPERA HOUSE, WAKEFIELD.
OPERA HOUSE, WAKEFIELD.
OPERA HOUSE, WAKEFIELD.
This Theatre will reopen Christmas, after redecorating and furnishing.

Only the best No. 1 Attractions Booked.

WANTED, Jan. 26, Feb. 9, March 8, 15, 29 (?), April 5, 12, 26, May 10, 24, and on, with exceptions.
THEATRE ROYAL, CASTLEFORD.
THEATRE ROYAL, CASTLEFORD.
THEATRE ROYAL, CASTLEFORD.
One of the Prettiest Theatres in the Provinces.

Wanted, Strong Powerful Attractions, Dec. 15, Jan. 26, Feb. 9, 16, 23, March 15, 22 (?), 29, April 12, 19, 26, May 3, 17, and on, with exceptions.

All coms. re dates, HAMILTON BAINES, Theatre Royal, Bristol.

WORTHING THEATRE ROYAL.
WORTHING THEATRE ROYAL.
WORTHING THEATRE ROYAL.
WANTED, First-class London Attractions.
Wanted, First-class London Attractions.
Wanted, First-class London Attractions.
Nov. 24, Dec. 1, 8, 15.
Nov. 24, Dec. 1, 8, 15.
Nov. 24, Dec. 1, 8, 15.
Three nights or full week.
All communications to
C. A. SEEBOLD (as above).
Silence a polite negative.

## COMPANIES WANTED.

H. W. ROWLAND'S BOOKING CIRCUIT

WANTED, High-class Attractions
D.P. THEATRE, EASTBOURNE
Jan. 26, April 12, 19 (2 nights), 26.
GAIETY THEATRE, HASTINGS,
March 8, April 12, May 17.
PLEASURE GARDENS, FOLKESTONE.
March 29, April 12, June 7.
PALACE THEATRE, RAMSGATE,
Dec. 15, Jan. 12, 19, on, with exceptions.
Once nightly.
London Representative for W. W. Kelly and Opera House, Blackpool.

H. W. ROWLAND'S AGENCY,
52, Shaftesbury-avenue, W. 1.
Regent, 1651. "Topobill, Piccy, London."

NEW THEATRE,
SALISBURY.
WANTED, West-End Companies for
March 8 and 15,
April 12,
May 3 and 24,
June 7, and various, on.
No vacancies this year.
Write, ALBANY WARD,
Guildhall-chambers,
Weymouth.

THE NEW THEATRE, BOSTON.
THE NEW THEATRE, BOSTON.
THE NEW THEATRE, BOSTON.
THE NEW THEATRE, BOSTON.
THE NEW THEATRE, BOSTON.
(Once nightly).

Proprietors: Scala Theatre, Boston, Ltd.
Managing Director: G. Aspland Howden.

A convenient break journey from Midlands to East, or Yorks to London and South.

WANTED, COMPANIES, IMMEDIATELY ONWARD.

Apply, with and for Dates, to MR. WILL DALTON,
57, Parsonage-road, Withington, Manchester.

Enquire as to this Theatre having the LARGEST HOLDING CAPACITY IN THE DISTRICT.

A commodious Theatre, with a large stage, comfortable building, effective electric lighting, good Band, and beautifully Furnished, with Good Admission Prices.

NEW PALACE THEATRE, RAWTENSTALL.

General Manager, W. Nicholls.

WANTED, COMPANIES.

The Largest and Most Comfortable Theatre in the Rossendale Valley.
The Industrial Centre of Lancashire.

Once Nightly. Twice Saturdays.

Big Stage, with all conveniences.

NOW BOOKING PANTOMIME.

Several Odd Dates.

For Bookings apply
Mr. WILL DALTON
57, Parsonage-road, Withington, Manchester.

WANTED, First-class Theatrical Companies on sharing terms or rental, Dramas, Operas, Variety, &c., for Theatre Royal, Limerick; vacant date this year Dec. 22. Apply, by letter, stating terms, to LICENSEE, 35, King Henry's-road, London, N.W. 3, or Local Manager, Theatre Royal, Limerick.

WANTED, for big Theatre (Yorks), First-class Pantomime, week of Dec. 22. Also West-End successes only for Spring. Full details, W. FOSTER HORSFIELD AGENCY, Suite 18, 26, Charing Cross-road, W. C. 2

KNIGHTSTONE PAVILION, WESTON-SUPER-MARE.
WANTED, Nov. 6, 7, 8. Apply, SECRETARY, Dramatic Society, 1, Hatfield-road, Weston-super-Mare.

THEATRE ROYAL, CASTLEFORD.
WANTED (Unexpectedly Vacant), Really First-class Attraction, Oct. 20.
Wire, H. MASTERMAN,
Theatre Royal, Castleford.

THEATRE ROYAL, INVERNESS.
WANTED, First-class Attraction, Monday next. Wire, E. GRAHAM FALCON, T.R., Inverness.

**For other Companies Wanted see Displayed Wanted Section.**

## THEATRES WANTED.

Second Year of Tour.
"MY OLD DUTCH."
By Arthur Shirley and Albert Chevalier.
Albert Chevalier as Joe Brown.
Supported by his own Company.
WANTED, Spring and Autumn Dates, 1920.
C. INGLE,
26, Belmont-rd., Montpelier, Bristol.

E. HILL-MITCHELSON'S CO'S.
"Ashamed of the Man She Married."
"Somebody's Wife." Star Company.
WANTED, Dec. 22, 29, Jan. 5, 12.
Booked two consecutive weeks Glasgow, Bolton, N. Shields, Jarrow, Nottingham.
E. HILL-MITCHELSON, T.R., Leicester.

LOUIS CALVERT in "DADDALUMS."
Prior to London production.
Cast including Louis Calvert, Edyth Olive, Ernest Hendrie, Margaret Vaughan, Francis Lester, W. Edward Stirling, Edward Bonfield, &c.
Also "Bos'n 'Enry."
This week, Wimbledon Theatre.
A delightful romantic comedy.
WANTED, Theatres, Dec. 1, 29, and Spring.
Apply, W. EDWARD STERLING,
3, Cambridge-mansions,
Cambridge-road, S.W. 11.
'Phone Battersea 266.

For the Great Success at the Criterion Theatre.
"OUR MR. HEPPLEWHITE."
WANTED, Jan. 5, Feb. 9, Aug. 9, 30, Oct. 18, and on. Apply W. E. HOLLOWAY, 7, Ramillies-road, Bedford Park, London, W. 4.

"ANNIE LAURIE."
"ANNIE LAURIE."
"ANNIE LAURIE."
"ANNIE LAURIE."
Novelty Musical Play.

All return visits have beaten the first.

Ask any manager what its reputation is, then if you can fix me the following kindly do so:—
Oct. 20, 27, Nov. 3,
Dec. 8, 15, 22,
Jan. 5, on.

WANTED, First-class Theatres.

Agent and Printing ready.

Please wire or write.
DENVILLE,
Marlboro' House,
Oldham.

J. FORBES KNOWLES' REPERTOIRE.
WANTED, Theatres.
Wanted, good Theatre for stock.
17, Leicester-street, W.C. 2.

## THEATRES WANTED.

WANTED, Monday next,

Oct. 20 and 27.

BELL AND GILBERT'S

Latest Super Revue,

"SNAP-SHOTS."
"SNAP-SHOTS."
"SNAP-SHOTS."
"SNAP-SHOTS."
"SNAP-SHOTS."
"SNAP-SHOTS."
A Musical Absurdity in Three Exposures.

All-Star Cast,
including
ALFRED JEPSON,
Mona Grey, Nancy Neild,
FRANK BASS,
ALMA MARTELL,
Emmie Wilson, Tom Taylor,
ARTHUR BEDINI,
The Snap-Shot Girls,
and
A Bevy of Bathing Belles.

An enormous success everywhere.

Played four dates and booked four returns.

VACANT MONDAY NEXT, OCT. 20. & 27.
VACANT MONDAY NEXT, OCT. 20. & 27.

Wire,
B. GILBERT.
Hippodrome, Bolton.

WILSON BENGE
Presents
"SAFE HOME AGAIN,"
By Clifford Rean.
WANTED, Oct. 20, Nov. 3, Dec. 1, Christmas week, various spring.
Can play two or three pieces with personal company if required, including "The Girl Who Changed Her Mind" and "Her Favourite Son."
One of the strongest attractions touring.
Wire for Oct. 20.
WILSON BENGE, Theatre Royal, Leeds.

Grand Opera at its best.

WILL DALTON
presents
That excellent company,
the
English Grand Opera Co.
Late Harry Jones Grand Opera Co.).

Under the sole direction of Harry Jones

Double cast of eminent principal Artists

Full chorus.

Tremendous success the last two weeks, Palace, Radcliffe; Hippo., Accrington.

WANTED Known, for vacant date, write or wire,

WILL DALTON,

57, Parsonage-road, Withington, Manchester.

To whom all communications must be made.

Telegrams: Granbeste, Withington, Lancs.
Telephone: 193 Didsbury.

"THE BELLE OF NEW YORK."
WANTED, good Theatre, Nov. 17 (North), April 26, Aug. 16 and 23.

"THE SILVER KING."
Vacant April 5, 12, 19, 26, May 10, onwards

Pantomimes.

"CINDERELLA."
Vacant Jan. 26.

"ALADDIN."
Vacant Jan. 26.

"JACK AND THE BEANSTALK."
Vacant Jan. 19 and 26.

All communications,
WILLIAM MARTIN,
15, Clifford's Inn, Fleet-st., London, E.C. 4.

"A LITTLE BIT OF FLUFF."
WANTED, owing to transferring to the Spring, Nov. 3, 10, 17, and Dec. 8.
Apply, HERBERT JAY, 26, Shaftesbury-avenue, W. 1.

WILSON BENGE
Presents
"DRIFTING APART."
By Gladys Hastings Walton.
A Big Success.
WANTED, Oct. 20, Nov. 24, various, on.
Wire for Oct. 20.
WILSON BENGE, Theatre Royal, Leeds

HORACE HODGES
in
"GRUMPY."
WANTED, Nov. 17.

Jan., Feb., onwards.

WALTER D. NICOLL,
This week, T.R., Lincoln.
Next, 17, Leicester-street, W.C. 2.

WANTED, Theatres or Halls, MURRAY KING and CHARLES CLARK'S COMPANIES.

"ROMANCE."
Dec. 22, 29.
"THE YELLOW TICKET."
Oct. 27, Wire, Dec. 22, on.
"THE PURPLE MASK."
Dec. 22, Jan. 5, on.
"ROXANA."
Oct. 27, Wire, Nov. 10, Jan. 5, on.

Wire, NORMAN,
12, Dorncliffe-road, Fulham.

WANTED, Theatres,

"BUSINESS BEFORE PLEASURE."
The funniest of all the "Potash and Perlmutter" Plays.
Direct from the Savoy and Princes Theatres, London.
Immediate vacancies.
Also Spring, Summer, Autumn.
MARTIN HENRY,
19, Bow-street, London, W.C. 2.

STAFFORD & WOODWARD'S Famous Repertory Co.
WANTED, for Oct. 27, follow Buxton, unexpectedly vacant.
Only vacancy till Feb., 1920.
Plays include "Within the Law," "Speckled Band," "Wild Heather," &c

Apply,
102, Charing Cross-road,
W.C. 2.

## THEATRES WANTED.

CHARLES HAWTREY'S FAMOUS FARCICAL COMEDY,
"THE PRIVATE SECRETARY."

Entire West End Production Carried.
Direct from the Savoy Theatre.

WANTED, First-class Theatres.

Oct. 27 (three nights).
Oct. 27 (three nights).
Oct. 27 (three nights).
Oct. 27 (three nights).
Oct. 27 (three nights).
Nov. 3, 10, 17.
Nov. 3, 10, 17.
Nov. 3, 10, 17.
Nov. 3, 10, 17.
Nov. 3, 10, 17.

Wire, CECIL BARTH,
37, King-street, Covent Garden, W.C.2.

"BETTY AT BAY."
"BETTY AT BAY."
Direct from the Strand Theatre.
Entire London Production Carried.

WANTED, First-class Theatres.

November 17.
Dec. 1, 8, 15.

Address, CECIL BARTH,
37, King-street, Covent Garden, W.C.2.

THE BRANDON THOMAS COMPANY in
"CHARLEY'S AUNT."

Entire West End Production Carried.
Direct from the Garrick Theatre.

WANTED, First-class Theatres.

Now Booking 1920.

Address, CECIL BARTH,
37, King-street, Covent Garden, W.C.2.

ROBERT COURTNEIDGE'S COMPANIES.

"Daddies."
Haymarket Theatre, W.
"Daddies."
2 Co's Christmas.
Vacant Easter.
With Mr. Mollison Kidd.
"The Man from Toronto."
4 Companies.
"The Law Divine."
"Scandal"
2 Co.'s.
"The Arcadians."
"Petticoat Fair."
"Fancy Fair."

New Musical Production,
Liverpool (Christmas).

(In preparation),
"Paddy." The next best thing.

Send 1920 Vacancies.

WANTED,
Nov. 17.
Nov. 24.
Dec. 29.
Jan. 5.
Feb. 23.
Mar. 1.

DOUGLAS MILLAR,
17, Shaftesbury-avenue, W. 1.

HERBERT SHELLEY'S CO.
"A MILL GIRL'S WEDDING."
The Great Money Making Magnet.
WANTED, suddenly, November 17.

This week, Hippodrome, Maidenhead.
Next week, Opera House, Northampton.

"HOBSON'S CHOICE."
The successful Farcical Comedy from the Prince of Wales and Apollo Theatres, London.
Bookings include P.O.W., Birmingham; Grand, Blackpool; H.M.T., Dundee; Edinburgh; Brighton; Cambridge; Emp., Penge; Hippo., Richmond; Empire, Preston; Palace, Southampton, &c.
WANTED, Nov. 3, 10, Dec. 22, 29, Jan 5, 12, 19, 26 (North), Feb. 23 (South), April 5, 19, onwards.
W. FOSTER HORSFIELD,
Suites 17 and 18,
26, Charing Cross-road, W.C. 2.
Telephone: Regent 208.

QUINNEYS'
QUINNEYS'
QUINNEYS'
QUINNEYS'
QUINNEYS'
QUINNEYS'
WANTED, Wanted, Theatres.
Oct. 17,
Nov. 3,
Nov. 10,
Also January 10, 17, Feb. 7.
EADE MONTEFIORE,
Lyceum, Edinburgh.
Telegrams,
"Montefiore, Edinburgh."

WANTED, Wanted.
Oct. 27, Nov. 3.
Oct. 27, Nov. 3.
Oct. 27, Nov. 3.
Midlands.
For the Great Comedy Success,
"NEXT, PLEASE."
"NEXT, PLEASE."
"NEXT, PLEASE."
Third Year Continuous Tour.

Wire, JOHNNY McELROY.
Wire, JOHNNY McELROY.
This, Palace, Wellingboro'.
Next, Coliseum, Kettering.

WANTED, Monday next,
The Record-breaking Success,
"THE GIRL FROM PICCADILLY."
Wanted, Monday next,
"THE GATES OF MERCY."
Wire for Oct. 20, either or both, GEO. A. DE GRAY, Hippo., Wednesbury, Staffs.

WANTED, Dec. 8 and on, with exceptions, for Val Gurney's Latest Success,
"THE BREAKING POINT."
By Val Gurney, Author of "A Sinner in Paradise." A Dramatic Play, full of incident. In 4 Acts.
Apply, TERENCE MAXWELL.
This and next, Opera House, Belfast, Ireland.

CHARLES HARRINGTON
as Ralph Webster
in
"THE NATURAL LAW."
By Colonel Sumner.
WANTED, Oct. 27, on.
C. HARRINGTON, Tylehurst, Victoria-road, Sutton Coldfield, Birmingham.

CHARLES MACDONA'S Chief Companies.
"PYGMALION."
WANTED, Oct. 27, Nov. 3, 10.
"THE CHINESE PUZZLE."
Nov. 17 (3 nights).
Address, 4, Oxford-street, W. 1.

WANTED, for the principal company of "The Rotters," owing to transfer, Nov. 17, West or Midland preferred. Apply, ARTHUR GIBBONS, 1-2, King-street, Covent Garden, W.C.

## THEATRES WANTED.

NEVILL GRAHAM'S PRODUCTIONS.

"THE MAID OF THE EAST."
"THE MAID OF THE EAST."
"THE MAID OF THE EAST."
"THE MAID OF THE EAST."
"THE MAID OF THE EAST."

This week, King's, Glasgow.

Next week, Court, Liverpool.

WANTED, First-class Theatres,
Dec. 22, 29.
Jan. 12, 26,
Feb. 9,
March 1,
April 5, 12.

A New Musical Production,
Grand Theatre, Wolverhampton, Jan. 26.

Wanted, First-class Theatres or Halls,
Feb. 23.
To follow Theatre Royal, Nottingham.
Also a few dates in Spring.

"Dick Whittington" Production,
Theatre Royal, Huddersfield, Dec. 26.

NEVILL GRAHAM,
61/63, Brixton-road, S.W. 9.
Tel., Brixton 2276.

T. W. RUFF'S ENTERPRISES.
T. W. RUFF'S ENTERPRISES.
"TIME, PLEASE."
"TIME, PLEASE."
"TIME, PLEASE."
"TIME, PLEASE."
"TIME, PLEASE."
A new and novel Musical Revue,
By Herbert Barnes and J. L. Barry.
Powerful cast of principals, including:—
Bruce King,
Tom Dewson,
Jack Lennard,
George Hutchie,
Raymond Fellows,
Doreen Andre,
Val Lea,
Rob and Ivy Lynn,
Dillon and De-Alroy,
The Four Gordons,
Supported by First-class London Chorus.
WANTED, Monday next,
Monday next.
Also
Oct. 27. Nov. 24.
Oct. 27. Nov. 24.
Owing to transfer of dates.
Printing and Agent ready for immediate dispatch.
All we require is a clear stage.
Wire! Wire! Wire! Wire! Wire! Wire!
For the above dates to
Hippodrome, Nuneaton.
House address,
2, Dugdale-street.

ARTHUR G. HART'S PRODUCTIONS.

"CANDY GIRL."
"CANDY GIRL."
"CANDY GIRL."

The thousand laughs Revue.
Surprise cast includes "Bobbie Burns."
A Comedian with wonderful personality.

WANTED, MONDAY NEXT.
A plot, original Comedy, magnificent vocalism, scenery, dresses—the best.

J. Lawrence, Esq., Pav., Leicester, asked—
Stay another week. They want you.
(Sorry we couldn't.)

Wire for Monday next.

This, Hart Pavilion, Weymouth.

Head office, 107, Spencer-place, Leeds.
'Phone: 550 Roundhay.

"BUBBLY."
The phenomenally successful Musical Production from the Comedy Theatre, London.
WANTED, Oct. 20, Nov. 3 and 10 (South or Midlands), Dec. 29, Jan. 5, 12, 19, and Feb. 2.
W. FOSTER HORSFIELD,
Suites 17 and 18,
26, Charing Cross-road, W.C. 2.
Telephone: Regent 208.

**For other Theatres Wanted see Displayed Wanted Section.**

## ARTISTS WANTED.

WANTED, 2 smart Young Ladies for small parts, not less than 5ft. 5in. in height; one able to play a violin, and one who can dance and take low comedy part. Apply, 11 till 1, SWALLOW REHEARSAL ROOMS, Swallow-street, Piccadilly (N. V. Entrance), next door to Vine-street Police Station.

WANTED, good Heavy Lady; must dress well; rehearse immediately. Terms, height, &c., Miss MAGGIE MORTON, Assembly Rooms, Andover.

WANTED, a first-class Soubrette and Dancer, play parts, C.P.; rehearse Thurs.; open Friday. Wire, lowest, age, references, ROBERTS, Town Hall, Thorne, Yorks.

WINTER GARDENS, NEW BRIGHTON.
FAIRY MUSICAL PLAY AT CHRISTMAS.
WANTED, Two Refined Comedians, good singing and speaking voices.
Charming young Actress for Princess, brilliant vocalist, able to dance.
Man to play Dog and Gollywog.
Musical Conductor, able to compose, score, and arrange.
All to be first-class only.
Applications, marked "XMAS.," to A. DOUGLASS.

WANTED, open immediately, Lady Vocalist (Sop.), Trio or Troupe of Dancers. 6 smart Chorus Ladies; strong voices. Also Pianist Conductor. Photo. and pars. to SOUTHORN REVUE, 6, Meadowgate, Bourn, Lincs.

WANTED, immediately, Cinema Artists for the leading British productions. Artists in all lines, Leads, Small Parts, and Crowds. Clever children specially wanted. Photos and all particulars to LONDON & PROVINCIAL VAUDEVILLE AGENCY, 205, Oxford-street, W.1. All coms. re Cinema work to Sidney Jay.

WANTED, thoroughly experienced Film Artists to communicate with the Secretary, Screen Club, 17, Shaftesbury-avenue, for several large British film productions, giving full particulars and photo. No interviews, only by appointment.

WANTED, for Foreign Tour, First-class Artists for Modern Comedies; all expenses paid; sing if required. ERNEST LARE, c/o "The Era."

**Wanted, Wanted known:** Overtures, Suites, Ballets, Selections' and other beautiful Compositions for Orchestras, by Gabriel Marie, Vincent D'Indy, Popy, Chaperon, Sibelius, Gregh, Desormes, Luigini, and many others, can be obtained from

MAURICE PIENA'S DEPOTS
3, CARLISLE TERRACE, MANNINGHAM, BRADFORD.

Messrs. Crane & Sons, Ltd., Hanover Street, Liverpool; Mr. J. Goldman, 78, Ocean Road South Shields 10-11, Fetter Lane, E.C.4; and 3, Birchington Road, Kilburn, N.W.6.

Telephone: Hampstead 7246.

## ARTISTS WANTED.

WANTED, Good (male) Buck Dancer, good voice, to join trio, open London, Monday next. Call, CROFTS & HARRIS'S AGENCY, 176, Loughborough-rd., S.W.

WANTED, smart Dancers for Revue and Panto. (London); also good Quartette; to open Monday next; Revue. Photo., height, terms, &c., FRED SOLO, 63, Melrose-road, Southfields, London.

WANTED, Two smart Girl Buck and Schottische Dancers, age between 18 and 25, for Continental tour; well-known act. ISMAY, 94, Brownhill-road, Catford, S.E.

WANTED, Chorus and Dancers, to rehearse at once. Call, 11-4, St. Andrew's Hall, Vereker-road, West Kensington. Near Tube station.

WANTED, at once, Experienced Grand Opera Choristers, for long tour. Wire or write.
FLINTOFF MOORE,
Borough Theatre,
Abergavenny.

WANTED, at once, First-class Top Tenor Vocalist, used to male voice harmony and solo; comfortable engagement. Full pars. and lowest terms to MANAGER, 3, Bentinck-villas, Bentinck-rd., Newcastle-on-Tyne.

WANTED, Vocalists with good natural voices, to train for the profession. Excellent prospects. Agency licensed by L.C.C.

Apply for audition, Sat., 3-5,
MISS NEWELL,
Regent Music Salon and Professional Arts Club, 104, Westbourne-grove, W.
Callers pass through café, up main staircase. 'Buses 7, 7A, 15, 20, 27, 46.

## ARTISTS' WANTS.

WANTED, Engt., in or near London, by young, refined Soubrette and Toe Dancer; excellent experience, voice, and appearance; would accept odd nights. O., Cleveden, Longlands, Sidcup.

WANTED Known, Lead, Heavy, Comedy or Cinema, MRS. BENNETT, disengaged. Address, 17, Lanark Villas, Clifton-rd., W.

## PANTOMIME ARTISTS' WANTS.

WANTED Known, Cinderella, &c., the smallest midget pony; also the original Tom Thumb's Coach (1844), with groom; big novelty; will parade; London preferred. T. BAINBRIDGE, c/o Strand Exhibition, 107, Strand, W.C.

## CINEMA EMPLOYMENT.

CINEMA EMPLOYEES and ORCHESTRAL AGENCY, 145, Oxford-street.

WANTED Known, the recognised medium for superior Attendants, Operators, Pianists, Musicians, Orchestras, Deputies, &c. Cinema Pianists entering the profession tutored and advised by well-known West-End Expert. Appointments procured.

## AMATEURS, PUPILS, ETC., WANTED.

WANTED, Amateurs, Aspirants. Always openings for beginners (stamp). Call, afternoons, MR D'ALBERT, 3, Stansfield-road, Stockwell-road.

WANTED, Amateur Gent. join Young Lady, singing and patter; start professionally when ready. Apply, D'ALBERT, above address.

WANTED, Aspirants wishing to be Music Hall, Theatre, Cinema Stars, Film Plot Writers, &c., write to ME for Expert Advice and Information (personal or postal). I can teach them, write them star songs, &c., arrange engagements, provide everything. I am the most experienced teacher. See "Stage" advt. Singing, dancing, ventriloquism, &c., taught. Those wanting trial turn, where agent will see and book them if suitable, write. Stage Guide, 1s. Band books sold. Stamp for reply. HERBERT COLE (Artist), 39, Burton-road, London, S.W. 9. Concerts of known artists provided and managed.

STAGE.

WANTED, Children, to Train for Troupe Dancing. Also Girls, 14-25.
Apply, MISS BETTY LEWIS (Call Friday between 11-1 and 2-4), Regent Music Salon and Professional Arts Club,
104, WESTBOURNE-GROVE, W.
Callers pass through café and up main staircase. 'Buses 7, 7A, 15, 20, 27, and 46.

## DE WOLFE'S WEEKLY ANNOUNCEMENT.

ZERCO'S LATEST.

QUINTETTE AND P.C.
- Largo Appasionato op. 2, *Beethoven* Zerco ... ... ... ... 1/6
- Adagio Moonlight Sonata, 2 *Beethoven*, Zerco ... ... ... 1/6
- Plaisir D'Amour. *Nardini* ... ... ... ... ... ... 1/6
- Celebrated Serenade, *Schubert*. ... ... ... ... ...
- Three Romances (in the Press), *Schumann* ... ... ... 4/-
- Prière à la Madonna, Zerco ... ... ... ... ... ... 1/8

TRIO
- Song Without Words. *Mendelssohn* ... ... ... ... 1/6
- Adagio Sonata Pathetique, *Beethoven* ... ... ... ... 1/6

THREE BRIGHT INTERMEZZOS.
- Little Maiden, *Thun* ... ... ... 1/6
- In the Sunlight, *Veit* ... ... ... 1/6
- Intermezzo, *Guillaume* ... ... ... 1/6

Small Orch. and P. Cond.

ZERCO'S CELEBRATED OUVERTURES are played everywhere F.O. and P.C., 2/6

at

DE WOLFE'S ONLY, 157, WARDOUR STREET, W.1.

Sole Representatives for the Royal Dutch Music Instrument Manufactory, Rotterdam.

WANTED Known, good all-round Performer, open for Revue, Comedian, Dancer, and Knockabout, and Dancing Speciality with lady if required. Wire, PERFORMER, 86, Kennington Park-road, S.E.

WANTED, by Lady Vocalist, mezzo-soprano (wide range), Engagements, Midland district only. MME. TREVOR 34, Bradford-st., Walsall.

WANTED, Engagement by Young Actor; just demobilised; tall, good appearance; good wardrobe, including officer's uniform; juvenile military parts; could combine A.M. or A.S.M. Write, Box 281, "The Era."

## PANTOMIME ARTISTS WANTED

WANTED, Chorus Ladies; height at least 5ft. 5in.; with good figures and exceptional stage appearance; for first-class resident once-nightly pantomimes at Leeds and Bradford. Salary £3, including eight performances; half salary paid for two weeks' rehearsals. Send photo., in "boy's" costume if possible, with addresses for next three weeks.

Address, FRANCIS LAIDLER,
Alhambra, Bradford.

WANTED, Revue and Pantomime Artists, Principals, and Chorus Ladies, who have accepted engagements with bogus managers, and thereby suffered loss or been left stranded; they will hear of something to their future advantage if they will communicate the facts to

Box 305,
"The Era."

WANTED,
Chorus Ladies
for
Pantomime.
Five weeks
Theatre Royal,
Huddersfield,
and
Tour.
Apply, in first instance,
by letter only,
stating voice,
and enclosing full particulars,
recent photo., &c.,
NEVILL GRAHAM,
61/63, Brixton-road,
London, S.W. 9.

WANTED, Dancers for Pantomime. Also Pupils to Train.
IDA LILLE, 79, New Oxford-street, W.C. 1.

## MISCELLANEOUS.

WANTED, First-class Electrician, for twice-nightly theatre. Apply, stating experience, age, and salary expected. Box 293, "The Era."

WANTED, experienced Resident Stage Carpenter for Opera House, Northampton. Wages and references, MILTON BODE, County Theatre, Reading.

WANTED, good Carpenter; must be practical man. Apply, stating wages required, also age and experience to Box 294, "The Era."

WANTED, Billposter, for Stratford dis. Write prev. exp. and sal. req. 1, Cecil-court, W.C. 2.

WANTED, Billposter, Ladderman, experienced, reliable, honest; permanency; short hours; good pay. GREENHALGH & BLEAKLEY, LTD., Victoria square, Bolton.

WANTED, Billposter, to combine props. Age, refs., and lowest term for permanency (fare arranged), to BERT BAILEY, Manager, T.R., Inverness.

WINTER GARDENS, NEW BRIGHTON
WANTED, Bill Poster and Properties, willing, sober man; wife to clean, Dresser, &c.; permanency. Write, A. DOUGLASS

WANTED Known, Billposter, Ladder man, experienced, honest, reliable; permanency; short hours; good pay. GREENHALGH & BLEAKLEY, LTD. Victoria-square, Bolton.

"WHY WORRY" COMPANY.
WANTED, Wardrobe Mistress, to commence at once. Call, between 11-4, St. Andrew's Hall, Vereker-road, West Kensington. Near Tube station.

WANTED, immediately, Scenic Artist. Stating terms, &c., to MANAGER, Empire, Mansfield.

WANTED, Scenic Artists, to know that Leetes' hold a large stock of Scenic Colours, Brushes, &c. Write for Catalogue A. LEETE & CO., 129, London-road, South wark, S.E. 1.

WANTED, Engagement, by Picture House Manager; 11 years' experience; cash security. Communications, MANAGER, 107, Shardeloes-road, New Cross, S.E. 14.

WANTED, Engt. by ex-Officer, in profession before joining Army; position as Secretary or Assistant Manager; experienced in business management and stage management. Write, Box 280, "The Era."

WANTED, by Business Manager, Position with first-class management; London preferred, or tour; highest references. Apply, Box 277, "The Era."

WANTED, Engt., Manager M.H. or Cinema; open immediately; thor. exp.; quick and accurate, energetic, and good appearance; fidelity bond; excellent references. Address, 31, Naseby-road, Saltley, Birmingham.

## MISCELLANEOUS.

WANTED, Engagement by First-class S.M. and Master Carpenter; Theatre, M. H., or Tour. Address, J. KENT, 75 Ley-street, Ilford.

WANTED Known, LUCAS STOCKTON, lib. Monday next; Management or Advance; resident or tour; sole control; hustler; assist bookings; late "Rotters," "Mr. Wu," "Better 'Ole," "Glad Eye"; salary or com. Hippodrome, Wednesbury, Staffs.

WANTED Known, Carpenter Disengaged for immediate work, owing to termination of tour; high-class refs. W. SMITH, 16, Benbow-road, Hammersmith, W. 6.

WANTED, Engt. by TWIN BROS. LLOYD, vacant; very much alike; age 30, height 5ft. 6in.; suit pictures, illusionist, &c.; exp. 76, Ferndale-rd., Clapham, London, S.W.

WANTED Known, New Composer wishes to get into immediate touch with good lyric writers, librettists, &c.; or would co-operate in book and lyrics. ARTHUR HALL, 155, Ashburnham-road, Hastings.

## MUSICIANS WANTED.

WANTED immediately, thoroughly experienced Conductor-Violinist or Pianist; first-class Midland picture theatre References and full particulars, salary, &c., to Box 273, "The Era."

WANTED, to open Oct. 27, at Junction Theatre, Manchester, Musical Director (piano or violin), 'Cello and Bass.
Apply, in writing, stating salary, &c., together with copies of last two references, to W. H. BROADHEAD & SON, Hulme Hippodrome, Manchester.

WANTED, at once, Pianist-Conductor, also good Rep., for Grand Theatre, Walsall; must be well up in Variety work. Apply, stating age, refs., and salary required, to GENERAL MANAGER.

WANTED, Brilliant Pianist-Conductor for tour, revue, pantomime to follow. References, age, &c., JOHNNY McELROY, 25, Duck-street, Rushden.

OPERA HOUSE, DUNFERMLINE.
WANTED, good 1st Violin (repet.), Viola and 'Cello; comfortable permanency to suitable men; A.M.U. Apply, refs., &c., to W. CUMMINGS, Mus. Dir.

WANTED, Repetiteur, for East London, Violinist for North London, Quartette for West London, and several 'Cellists. ZELBA AGENCY, 67, Newman-street, Oxford-street, W. 1.

WANTED, LEADER-VIOLINIST, DRUMS, AND TYMPS, AND RELIEF PIANISTE. USELESS TO APPLY IF NOT REAL TIP-TOP PERFORMERS. CALL, AFTER 3 O'CLOCK, J. B. LEGURA, BLUE HALLS, HAMMERSMITH.

WANTED, Leader (Violin), first-class player, for Cinema, S.E. district; must be fully experienced and possess good quality tone; hours 2.45 till 10.30, usual intervals; playing 4½ hours daily; comfortable engagement to the right artist; reasonable terms for 6 days (no Sunday), to Box 310, "The Era."

WANTED Known, First-class Solo Violiniste (lady) Leader, must be brilliant performer, for London Café. WINIFRED DONALD, 34, Oxford-st., W.

WANTED, reliable Violinist (Leader), for T.R., Inverness: permanent. Terms, &c., for seven performances weekly, to R. B. BURSTON, M.D.

WANTED, Violinist (Leader), for Pictures; performance 3 to 10; no Sunday work. Apply, stating wages and particulars, to GEM THEATRE CO., Newroad, Gravesend.

WANTED, Leader; must be first-class and used to high-class variety. Apply, giving names for references, to JOHN MOODY, Musical Director, Theatre Royal, Dublin.

LOWESTOFT HIPPODROME.
WANTED, Leader Violin; once nightly; no matinées; comfortable permanency; open Oct. 20. Wire terms,
AUBREY ELKINGTON,
Manager.

WANTED Known, Leader, open Monday. A.M.U. terms. Refs., &c.,
TOM PARSONS, M.D.,
Grand Theatre, Brighton.

WANTED, first-class Violin-Leader, to play first-class programme only; pictures; good salary; open at once. GUY FLETCHER, M.D., Empire, Mexborough.

WANTED, for picturedromes in Liverpool, Violin-Leaders, Pianists, also Banjoists, Trap Drummers, and other instrumentalists for Jazz Bands operating North Country. Apply, DELMONTE'S AGENCY, Unity Buildings, 22, Lord-street, Liverpool.

WANTED, immediately, Leader Violinist, Orchestral Organist, and Relief Pianist; must be first-class musicians or useless. Apply between 10 and 12. Violinist call with instrument. EMPRESS CINEMA, Upper-street, Islington.

WANTED, to open at once, First Violinist, Second Violinist, Double Bass. State lowest salary. Apply, BARR, Empire, Great Yarmouth.

WANTED, good amateur musicians used to dance music; 4 nights a week; Leading Violin, 'Cello, Clarinet, Bass Drummer (drums provided), banjoist. W. F. HURNDALL, King's Hall, London-road. 'Phone Brixton 1022.

WANTED, Violinist, good (lady), for café orchestra, St. Albans; hours 2.30 to 2 p.m., 4 to 6, 8 to 10; meals provided. Write, Palm Court Café, 23, St. Peter's-street, St. Albans.

WANTED, First-class Violinist (lady or gent.) Clarinet, and 'Cello. Terms and references, MILTON BODE, County Theatre, Reading.

WANTED, Violinist for small orchestra. Permanent engagement if satisfactory.
Commence Monday next.
Reply,
MANAGER,
Cinema De Luxe, Bexhill-on-Sea.

WANTED, Violinist, Lady or Gent., for cinema; S.E. district; must be first-class player and able to lead. MUS. DIR., 56, St. John's-park, Upper Holloway, N. 19.

WANTED, Violin, for Cinema; evenings only. Terms £3 10s.
Apply, M. D.,
2, Bedford-street, Stepney, E. 1.

WANTED, Violin, 'Cello, 6 nights, 2 matinées weekly. Send particulars, terms, CORRISON, Cinema, Truro.

WANTED, High-class Clarinet, for the Scala Symphony Orchestra, Liverpool; must possess finest qualifications and experience. Apply, A. LEVY, ESQ., Scala Super Cinema, Lime-street, Liverpool.

WANTED, B flat Clarinet, Euphonium, and Bombardon, for small band, pitching; terms shares; others may write. J. R., 68, North-street, Edgware-road, London, N.W. 8.

WANTED, Bass Player, for Pictures; must be good player; A.M.U. terms; open Oct. 20 or near. M. D., Town Hall, Sutton-in-Ashfield, Notts.

## MUSICIANS WANTED.

WANTED, Double Bass Player and 2 'Cellists, experienced in good-class cinema work; 22½ hours weekly; no Sundays; A.M.U. terms. All particulars to BURGOYNE, Musical Director, Gaiety Theatre, Ayr, Scotland.

WANTED, good Double Bass Player; A.M.U. terms.
Open soon as possible.
MUSICAL DIRECTOR,
Lyceum, Newport, Mon.

WANTED, Double Bass, for North London; evenings only. ABBOTT, 47, Uxbridge-road, Shepherd's Bush.

WANTED, First-class Double Bass, thoroughly conversant in the highest class of music, otherwise useless; duties 3 to 5 and 7 to 10.30 p.m. daily; open immediately; permanency; no Sundays. Apply, stating terms and fullest particulars to HERBERT MORTIMER, Musical Director, Imperial Picture House, Belfast.

WANTED, Tenor and Bass Trombones; also Cornet; touring. State terms, MANAGER, 24, Styan-street, Fleetwood.

WANTED, Experienced 'Cellist; lady or gent; good reader; one matinée; cinema. ERNEST CARTER, 23, Norfolk-road, Southampton.

WANTED, 'Cellist (must be good) for Pictures, twice nightly (not continuous). State terms and refs., and when can open, to MUSICAL DIRECTOR, Alexandra Palace, Loughton (Staffs.).

WANTED, Two Good 'Cello players. Terms and references to BINGLEY, 1, Cavendish-street, Grimsby.

WANTED, Musicians at First-class Variety Halls.
Liverpool Empire, 'Cellist.
Glasgow Empire, Clarinet Player.
Stratford Empire, E., First Violinist.
Applicants must be experienced and thoroughly competent; A.M.U. Write, enclosing copies of references, to the MUSICAL DIRECTOR at the hall named.

WANTED, 'Cellist, open immediately, Imperial Picture House, Walsall; salary £5. Apply MUSICAL DIRECTOR, Walsall Theatre Co.

WANTED, First-class Oboe (with Cor. Anglais preferred), low pitch; also a thoroughly reliable First Horn (low pitch), with good orchestral tone; duties 3 to 5 and 7 to 10.30 p.m. daily (no Sundays); only those fully experienced in the highest class of music, and capable of above duties need apply, stating terms and fullest particulars, to HERBERT MORTIMER, Musical Director, Imperial Picture House, Belfast.

WANTED, at once, Pianist for cinema, evenings only; must be good player. Apply, 123, Sandringham-road, Dalston, N.E.

WANTED, Experienced Pipe Organist for Trio, to deputise alternate Saturdays (afternoon and evening); Cinema; S.E. district. Write, state terms, to ORGANIST, 31, E. Dulwich-grove, S.E. 22

SCARBOROUGH.
WANTED, Pianiste, Violinist, and 'Cellist for Café and Dancing. Send terms and experience to MANAGER, The Spa.

WANTED, good Lady Pianiste for Seaside Café, easy hours.

BAKER, 62, Earlham-grove, Forest Gate.

WANTED, a Pianiste, for hotel on East Coast; permanency; only first-class players and of refined appearance need apply. MISS AMY PORTER, 11, Selwyn-avenue, Richmond, Surrey.

WANTED, First-class Orchestral Pianist; must be experienced in the highest class of music or useless; duties 3 to 5 and 7 to 10.30 p.m. daily (no Sundays); open immediately; permanency. Apply, stating terms and fullest particulars, to HERBERT MORTIMER, Musical Director, Imperial Picture House, Belfast.

WANTED, Lady or Gent. Pianist; must rehearse Thurs.; open Friday; used to manuscript for C.P. Wire lowest, age, references, ROBERTS, Town Hall, Thorne, Yorks.

WANTED, to open on November 3, Pianist, Violin, 'Cello, and Flute; or would entertain offer for trio or quartette. Apply, MANAGER, Victoria Hall, Ripon.

HIPPODROME, STOKE-ON-TRENT.
WANTED, first-class Pianist (Orchestral), male; open Oct. 20 certain; pictures (continuous). Full refs. to R. H. BUCKLEY, 141, King-street, Hammersmith.

WANTED, Pianist and 'Cellist, to join violinist, for cinema engagements. State terms required. WATERS, c/o 14, Strayton-road, Sutton, Surrey.

WANTED, good Relief Pianist; call Thursday, 12 till 1.30, Apollo Cinema, 117, Stoke Newington-road, N. MUSICAL DIRECTOR. 'Phone.: Finchley 1782.

WANTED, First-class Orchestral Pianist (lady or gent.); must be strong player; 3 matinées, 6 evenings; cinema, Oxford; open October 27. Address, full particulars, MUSICAL DIRECTRESS, 33, Jeune-st., Oxford.

WANTED, thoroughly experienced Orchestral Pianist for North London; evenings only. ABBOTT, 47, Uxbridge-road, Shepherd's Bush.

WANTED, Orchestral Pianist, who can arrange and play to pictures; sunday music; mat. and evenings; no Sunday work; £4. Apply, Picture House, High-road, Leyton, any evening or Friday morning. 'Phone, Stratford 938.

WANTED, Pianist, to complete Trio (Violin and 'Cello); view to engagement; Cinema or Restaurant; evenings only; S.W. or W. district. A. B., 73, Earlsfield-road, S.W. 18.

WANTED, thoroughly experienced Pianist for South Coast Café; accustomed to all operas and standard works and able to play Jazz numbers effectively; twice daily. Details of experience and salary required to G., 32, Stanford-road, Brighton.

WANTED immediately, a first-class pianist, to combine Piano, for well-established musical act; must be good musician, with good stage experience. Apply, full particulars, to MAX, 51, George-street, Walsall, Staffs.

WANTED, for easy permanency, hotel, First-class Trap Drummer, must have Gong Drum and Refined Jazz Effects. Solo Violinist also wanted.

State experience, when able start, and terms (no fancy price), to M. D., 160, Sandgate-road, Folkestone.

WANTED, Drummer, for dances, four nights weekly; North London. ABBOTT, 47, Uxbridge-road, Shepherd's Bush.

WANTED, experienced Ladies' Trio; 6 weeks' engagement seaside. Write fullest particulars, salary required. Box 292, "The Era."

## MUSICIANS WANTED.

EMPIRE, WAKEFIELD.

WANTED, good Trap Drummer, with effects, for above, twice nightly; also Repetiteur, able to read if required. W. BUCKLER, L.R.A.M., Mus. Dir.

WANTED, Semi-Professional Musicians (Ladies and Gentlemen), for Dance and Jazz Bands, now rehearsing. Good amateurs not objected to. Must be resident in London.
BOLUS AND BOYCE,
Concert and Band Agents,
145, Oxford-street, W. 1.

THE OLYMPIA, LONDON.

BANDMASTER GUY AND HIS BAND.

WANTED, several good Bandsmen, to make up his band.
Open Dec. 12.
Five weeks, probably a long engagement.
Only men used to circus work.

Apply in first instance,
with addressed envelope and
full particulars.
Only abstainers need apply.
Café Oriental, 84, Hill-street, Birmingham.

DEMOBILISED MUSICIANS ARE RECOMMENDED TO ATTEND ABBOTT'S CLASSES.

WANTED, wanted, Known, ABBOTT'S ORCHESTRAL SCHOOL AND AGENCY.
FINEST TRAINING SCHOOL
in London for Violinists and Pianists who wish to become Leaders. Musicians with or without experience should join ABBOTT'S SCHOOL. A thorough training in Pedal Organ Playing. 12 lessons £1 1s. Classes daily. Also Thursday evening. APPOINTMENTS FOUND. 47, Uxbridge-road, Shepherd's Bush.

MUSIC ON HIRE.

WANTED, Mus. Directors and Managers save time and money. LONDON MUSIC LIBRARY, supported by Leading Cinemas. Music selected to suit films. Catalogues, 16,000 pieces. Specimen parcel 1s. 6d. 50 Uniforms on Hire. Music bought and sold. ALGERNON CLARKE, 28, Lonsdale-road, Barnes, S.W. Sole London Agents for SATORI STRINGS. Used by the leading professionals. Unequalled for purity of tone and durability. Violin, E, silk, 6d., A 7d., D 8d., G (silver), 1s. 6d., ordinary, 8d.; postage, 1d.; Viola, 'Cello, Bass, once used always used.

WANTED, Solo Violinists, 'Cellists, Double Basses, and Pianists to register for C. W. & F. N. Black's Orchestras on Liners. State age, experience, 2 references for personal character. Audition must be given. Terms, musicians, £12 per month; bandmasters, £13 to £14; uniform allowance, £1 5s. per month; war bonus until December 31, 1919, £3 per month. Also Musicians for Hotel and Cinema Orchestras. C. W. & F. N. BLACK, 14, Castle-street, Liverpool.

WANTED, Musical Directors to write for particulars of EASTON'S MUSIC LENDING LIBRARY; very moderate terms. "Elmwood," Atkins-road, Clapham Park, S.W. 12. 'Phone, [illegible]

WANTED Known, Music on Hire for Cinemas; all the latest selections, overtures, &c. Cheapest in trade. GOLDMAN'S, 78-80, Ocean-road, South Shields.

WANTED Known, BERNARD HARRISON, String Specialist; finest Italian, French, and English Gut; Violinists' Solo Acribelle E. Sample two packets, 1s. 1½d.; 'Cellists' Sample A, 1s. 1½d.; Contra Bassists, Sample G, 3s. 6d. Post free. 91, Wolseley-rd., Sheffield.

## MUSICIANS' WANTS.

WANTED, Permanent Engt. (South), by Musical Director of first-class theatre; piano or baton; pictures and varieties preferred; big library high-class music; young, energetic, great interest in work; thoroughly experienced in all branches; excellent refs.; good offers only. Box 285, "The Era."

WANTED, Engt. by Mus. Dir., Baton or Piano (resident preferred); 15 yrs. exp. all lines, 5 yrs. last engt. WILL C. SMART, 8, Court-st., Leamington Spa.

WANTED, by F. LESLIE TOLHURST, Musical Director; brilliant pianist, compose, take down from voice, arrange, &c.; vacant week commencing Oct. 19; also Nov. 2 to Nov. 16; would accept deputising. Jazz, &c. This, "Buddy" Co., Empire, Swindon. Next, 110, Albacore-crescent, Lewisham, S.E.

WANTED Known, M. D. disengaged; exp.; fine library; Theatre, Cinema, or Concerts; any part; highest refs. M. D., Avenue House, Heworth, York.

WANTED, Engt. by first-class Musical Director (baton or piano), Variety Theatre, or Cinema (late Syndicate Halls); present shop 8 years; London only. CONDUCTOR, 12, Landsdown-rd., Walthamstow, E. 17.

WANTED, Engagement as Musical Director and Conductor; resident; experienced; any business; combine first or second violin or viola. W. G. CHAPMAN, 141, Hampton-road, Southport.

WANTED, by W. A. TOTTEN, Mus. Dir., Hippodrome, position as Mus. Dir. (Baton and Violin); also excellent Pianiste and First or Second Violin; large up-to-date library; all well up in every branch of orchestral work; best refs.; A.M.U.; can open Oct. 20. Apply, W. A. TOTTEN, 36, Glevering-st., Llanelly, Carm.

WANTED, a comfortable engagement by well-known Musical Director; smart and up to date; 18 years' experience; late Moss' Empires and Syndicate Halls. Can be seen working. J. M., 39, Chester-street, Kennington, S.E. 11.

WANTED, Engt. by Pianiste-Conductress; exp. Pic. and Var.; large library. SILVESTER, 43, Cavendish-place, Eastbourne.

WANTED, Engagement by Conductor-Pianist or as Pianist; first-class references. CONDUCTOR, 15, Granville-place, Aylesbury.

WANTED Known, thor. exp. Conductor (baton or violin), disengaged shortly; excellent library; highest references. CONDUCTOR, 82, Dorset-street, Hulme, Manchester.

WANTED, permanent Engt., Pianist-Conductor; exp. all lines; compose, arrange, &c. ROLAND ALLEN, 17, Norfolk-road, Gravesend.

WANTED Known, exp. Conductor; Arr., Baton, Piano. MAXWELL, 53, Deodar-road, Putney, S.W.

WANTED Known, lady Violinist wishes change; repetiteur; capable of lead; in high-class Cinema. State hours and terms to Box 284, "The Era."

WANTED, Deputy Work, exp. Rep. Violinist; evenings and Sat. mats. only; N., N.W., and Central districts. VIOLINIST, 87, Allison-road, N. 8.

WANTED, (Repetiteur) Engagement, Violinist desires change. Address, Violinist, CLARKE, 16, Pier-rd., Northfleet, Kent.

WANTED, an Engt., in or near London, by Repetiteur Violiniste, Cinema; at liberty to open Oct. 20. Offers to VIOLINISTE, 19, Park-street, Maidenhead.

## MUSICIANS' WANTS.

WANTED, good Engagement by first-class Rep., able to read; West End preference. Box 302, "The Era."

WANTED, by experienced Violin, Engt. as Repetiteur or 1st violin in hotel or cafe. Write, O. D., Willow Lodge, Muston, Hounslow.

WANTED, Engagement by expd. Leader-Violin; pictures or café; large library; Press notices; composer; good business man; three languages; sole charge desired; free Nov. 1. A. C., 166, Gassiot-road, S.W. 17.

WANTED, Engagement by brilliant Lady Violiniste-Leader; well experienced in all lines; good up-to-date library. Box 303, "The Era."

WANTED, Afternoon or Morning Engagement, First-class Leader and Pianist; will separate. Café, Varieties, Cinema. Wife, 156, Knights Hill, S.E. 27.

WANTED, good Engagement, Leader; well exp. and used to Pic.; open for nex. Monday or 27. write or wire, 35, Romford-street, C.-on-M., Manchester.

WANTED, Engt. in London, by experienced Leader and Soloist, Musical Director, to supply Orchestra for Cinema or Hotel. PHILIP BOWEN, 198, Barcombe-avenue, Streatham Hill.

WANTED, Engt. Violinist, 1st or 2nd (orchestra preferred); good refs. Write, 21, Norbury-crescent, Norbury, S.W. 16.

WANTED, by high-class Violiniste-Soloiste, completing 3 years present engagement, re-appointment in first-class cinema as leader. Box 299, "The Era."

WANTED, in Nov. by Orchestral Violiniste (lady), Engt. as Leader in Charge; own library; latest music; thorough pic. knowledge; good offers; no agents. Box 300, "The Era."

WANTED Known, Second Violin, Disengaged immediately; London or suburbs. G. ST. JOHN, A.M.U., 28, High-street, Teddington.

WANTED, Engt. by Orchestral Violiniste (young lady); North of England preferred.
PLATT, 47, Pine-grove, St. Luke's, Southport.

WANTED Known, Violinist, young lady, seeks Engt.; small remuneration; central. CHAPPELL, 52, Salusbury-road, West Kilburn, N.W. 6.

WANTED, Engt. by Second Violin, Viola, or Repet. First; used varieties; A.M.U.; finished Tower season. CHAS. HIGHFIELD, 22, Ashton-road, Morecambe.

WANTED, Engagement, by experienced Violiniste; London only. MISS L. C. MATTHEWS, 230, Croxted-road, Herne Hill, S.E. 24. 'Phone Brixton 2256.

WANTED Known, first-class experienced Violinist desires evening engagement, cinema, café, or dance; excellent refs. VIOLINIST, 17, New Cross-road, S.E. 14.

WANTED Known, just arrived from America, a famous Jazz Violiniste Pector's, Churchill's, &c.; best offer only. ALF. TABOR, 11, Sidney-st., Commercial-rd., E.C.

WANTED, Engt. by Violinist; experienced in every line. J. C., 11, Gilpin-street, Liverpool.

WANTED, by Violinist, Engt., 2 or evenings a week, for Dances. H. S. c/o Housekeeper, Lombard House, George yard, E.C. 3.

WANTED, Engt. as Dep. Violin, Viola, or Double Bass, 4 str. C., 2, Brighton-road, Stoke Newington.

WANTED Known, Miss Winifre Donald, L.R.A.M., President of Salon Orchestral Society, Solo Violiniste has vacancies for one or two students to train for the profession; excellent prospects. Apply, MISS WINIFRED DONALD, L.R.A.M., 34, Oxford-st., W. 1.

WANTED, engagement by two good French Horns;; together or separate; thor. exp. in high-class music. Address, NEWMAN & MARTIN, Municipal Hastings.

WANTED Known, Solo Trumpet and [illegible]t Hallé Orchestra) at lib. Oct. 12; any business, anywhere; Colonial o[illegible]e s i v[illegible]el. F. STEPHENS, Spa Orchestra, Bridlington.

WANTED, Engagement, experienced Orchestral Cornetist; finished touring; at liberty. H. ANGEL, 137, Hainault-avenue, Westcliff-on-Sea, Essex.

WANTED, Engagement by Solo Cornet; thoroughly experienced any business; A.M.U. terms.

R. FOUNTAIN, 38, Almond-street, Derby.

WANTED, Cornet, exper., open for [illegible]gement; any business; A.M.U. CORNET, 24, Canterbury-street, Liverpool.

WANTED, engagement, by thoroughly experienced Clarinet; high or flat pitch; good refs. Address, G. W. LAWRENCE, Municipal Band, Hastings.

WANTED Known, Clarinet, at liberty; thoroughly experienced; high or low pitch; first-class cinema preferred; soloist. Address, CLARIONET, 17, Virginia-road, Leeds.

WANTED, Engt. by first-class Clarinet; Cinema or Variety (Cinema preferred); fully experienced; Yorkshire district or Midlands preferred; can open Oct 20. HEY, 9, Rose-avenue, Horsforth, near Leeds.

WANTED Known, Solo Clarinet, disengaged; highest references, cinema or theatre. Box 287, "The Era."

WANTED, by Clarinet, Engt. in or near London; cinema preferred; high or flat pitch; reliable (at present disengaged through reduction in orchestra); open immediately. Write, Box 289, "The Era."

WANTED, engt. by competent and ex[illegible] Clarinettist, with or orchestra, theatre or varieties; A.M.U.; no cinemas. SAMUEL WARBURTON, 55, Oswald-street, Rochdale.

WANTED Known, disengaged, Clarinet (A.M.U.); thor. exp. and reliable; good references; any business. WYNNE 27, Oaklands-grove, Shepherd's Bush, London, W. 12.

WANTED Known, disgd., exp. Clarinet Cinema, Concert or Theatre; high or low pitch. SUSIE GRIFFIN, Box 304 "[illegible]

WANTED Known, Bassoon, disengaged. Address,
W. H. WHITESIDE,
283, Claughton-road, Birkenhead.

WANTED, engagement by thoroughly experienced Bassoonist;
any business; A.M.U.
E., 29, Connaught-terrace, Hove.

WANTED, Engt. or Deputising, expd String Bass. Address, BASS, 49 Smallwood-road, Tooting, S.W.

WANTED, Engagement, Double Bass exp. all lines. GERTRUDE TOLERTON, 54, The Chase, Clapham Common, S.W. 4.

WANTED, Engt. as Double Bass or Bombardon; good all-round experience and references if necessary; A.M.U. terms. A. T. MOORE, 17, Warleigh-road, Brighton.

## MUSICIANS' WANTS.

WANTED, Engagement, Double Bass; experienced; 4 strings; Cinema or Theatre; any business. C. L. EDWARDS, 2, Rectory-road, Hornsey, N.

WANTED, Engagement, by good, experienced Trombone, from Oct. 18; terminating summer season, Victory Casino, South Shields; ref. M. D.; any distance. HOLLAND (above). A.M.U.

WANTED Known, Engt. as Trombonist, musical shows, revues, touring; good offers only. SMITH, 5, Coddenstreet, Greenbank, Blackburn, Lancs.

WANTED Known, D. R. BENSON, Trombone or 'Cello, is vacant for good offers on Nov. 9. Write or wire, Municipal Band, Hastings.

WANTED, by Trombonist, N.O.A., tour; Grand Opera, Musical Comedy, Revue; experienced all lines; ex. refs.; join at once. HOARE, 5, Giles-street, Longsight, Manchester.

WANTED, Engt. as Tenor or Bass Trombone; just finished season here; any business; open at once. FAWCETT, Trombonist, 3, Swan-street, Torquay.

WANTED, Engt. by fully exp. G Bass Trombone; 13 years' first-class experience; splendid tone. Apply, Box 306, "The Era."

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WANTED, Engagement, immediately, by first-class Trombone Player. WILL UTTLEY, 93, Hunter-st., Middlesboro'.

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WANTED Known, ELSIE V. KILBEY, 'Cellist, disengaged for deputising or permanency; Musical Act; cafe, restaurant, hotel; no Sundays. SCHOOL OF MUSIC, 51, Blackboy-lane, West Green, N. 15.

WANTED, Dance Engagements by experienced 'Cellist, afternoons or evenings. "CELLISTE." Box 297, "The Era."

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WANTED, Engagement by experienced Oboe, A.M.U. G. W. WEBB, 323 East-st., Old Kent-rd., S.E. 17.

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WANTED, Engt. by Flautist (late symphony orchestra); London or South preferred; any business. FLAUTIST, 25, Grey's-road, Eastbourne.

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WANTED, Engt. by first-class Flute and Picc.; any bus.; London preferred. MARTIN, Flautist, Palace Pier, Brighton.

WANTED, First-class Flute and Piccolo, open to accept good engt. in Leeds district; cinema or any business; highest refs. FLAUTIST, c/o Cockcroft, Home Farm Moor, Allerton Hall, Leeds.

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WANTED Known, Flute and Piccolo, high or low pitch; any business; exp. Grand Opera. Terms, first letter. Flautist, 41, St. Mary's-square, Lambeth, London, S.E 11.

WANTED, Engt. by experienced Relief Pianiste and Organiste; whole or part time; last engagement 3 years. Wire or write, M. HUNTER, 77, Braham-road, Brixton.

WANTED, by ex-Pianiste-Organiste (used to Tavan and Alder's), three days' Engt. per week. 5, Queen's-road, Peckham, S.E. 15.

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WANTED, Deputising or Part-time Engagement by good, experienced Pianiste-Organiste. G. A. B., 5, Penge-road, S. Norwood, S.E. 25.

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## ECHOES OF THE STRIKE.

Mr. W. Scott Phipp writes from Great Yarmouth:—As is usual with strikes, the recent railway difference adversely affected the poor more than the rich. Our business was, more or less, affected by the circumstance that the visitors had departed, and the fisher-folk could not get here. Several thousands of the latter occupied exactly eight days on the journey from Aberdeen and many more thousands did not start at all. When we take into consideration that the fishing people are "the" population during their season, it will readily be appreciated that the strike seriously upset the calculations of the entertainment business. During the latter part of the week however, every sign was visible that the influx of "fishermen" and women had started, and Yarmouth is now full once again.

Pool's Vindictive company had some interesting experiences. When the strike was declared they were at the Grand Theatre Bolton. Mr. Vivian Poole immediately chartered a big "Karrier" lorry to convey the company to the Kemble Theatre, Hereford. As it was impossible to obtain more the whole of the baggage had to be loaded on the one lorry, and the height of the load was far and away above any load ever carried by motor transpo

On the journey from Hereford to Brighton on Sunday, Oct. 5, they were more fortunate. Two four-ton lorries were chartered from the Blus Taxi Co. at Gloucester and the members of the company were accommodated in a Ford delivery van. Leaving Hereford at 3 a.m. Sunday, they arrived at Gloucester, delayed by fog at 6.30 a.m., and were entertained by Mrs C. W. Poole at the Wotton Lawn with a substantial meal. They left Gloucester at 8 a.m., and arrived at Brighton at 4 a.m. Monday.

The powers of endurance displayed by the "Betty" company during the last week-end of the railway strike are worthy of record. Previous to this week's engagement at the Theatre Royal, the company were at Liverpool, where they did two shows on the Saturday, packed up, and got prepared for their motor travel. In the early hours of Sunday morning the company, numbering about sixty (under the direction of their manager, Mr. Robert Evett), started with their principal properties in three chars-à-bancs for Plymouth, a distance of over 330 miles. They stayed at Bristol during the night, and reached Plymouth at 5.30 p.m. on Monday.

### PRESENTATION TO DUNDEE MANAGER.

A complimentary matinée was held at Her Majesty's Theatre, Dundee, on Wednesday afternoon last, when a huge audience assembled to do honour to Mr. H. W. Ramsay, the manager of the theatre. The chief event of the function was the presentation of a testimonial, in the form of a cheque for £350, to Mr. Ramsay. The Rev. Harcourt Davidson made the presentation, and referred in warm terms to Mr. Ramsay's successful management. He deplored the fact that the city had had no opportunity of making an offer for Her Majesty's, and of avoiding the artistic blank which Dundonians will shortly feel in their midst. In his reply Mr. Ramsay spoke of the pleasure given him by his work and his friends, and in a few neat phrases returned thanks for the gift.

The programme comprised the cream of local talent. Miss Florrie Forde came from the King's Theatre and delighted her audience with her various songs. Mr. Dave Godfrey, also from the King's, with a youthful coadjutor, did some clever conjuring tricks. Three plays were given. The first, "Collaborators," a smart and amusing duologue, played with zest by Miss Mary Grey and Mr. Walter Pearce; then "Aurora's Captive," a humorous treatment of a burglarious episode, made very entertaining by the cunning and wiles of Aurora, the slavey (Mrs. Martin Harvey), the severities of Miss Burningham (Miss Bessie Elder), and the amateurish attempts at larceny and bluff by that capital actor, Mr. Alfred Ibberson. Sutro's play, "The Marriage Will Not Take Place," was also nicely interpreted. Mr. Martin Harvey contributed two recitations, "The Dandy Fifth" and "A Hymn of Love for England," and as examples of beautiful diction alone they were superb. There were tangible tributes for the ladies, plenty of applause for all performers, and a happy afternoon for everyone.

Dundonians deplore the passing of Her Majesty's Theatre as a dramatic house. It has been sold to a company, who will reconstruct the house and re-open it about Christmas-time as a picture theatre.


FREEHOLD.—Nice little House for sale; three bed sitting, kitchen, and scullery; 20 minutes by omnibus from Bank. Only £50 down; balance, including rent, £10 per quarter for seven years. To secure send £20 cheque or notes registered, or call at once, SECRETARY, Modern Houses, Limited, 277, Regent-street, W. Possession may be arranged for one month after payment of the balance of £30.


## "HER LIFE OF PLEASURE."

Play, in Eight Scenes, by Mrs. F. C. Kimberley. Produced for the First time in London, at the Elephant and Castle Theatre, Monday, October 13.

Jack Mayfield ..... James Stillwell
Guy Mannering .. H. Ryeland Leigh
Rufus Evans ..... Louis Nanton
Adolphus March .. Louis Nanton, jun.
Cecil Rayner ..... Tom Beasley
Lucy Madely ..... Fanny Reid
Harriet Evans ..... Lalla Price
Nellie Evans ..... Florence Lyndon
Hilda Mayfield ..... Roma Pendrous

This, the latest from the prolific pen of this successful authoress, was originally produced at the Grand, Brighton. It shows in a series of vivid scenes the results of a mad thirst for pleasure, and the events that follow leading a life of luxury, with the inevitable sad end.

Jack Mayfield, a true English patriot, "joins up" at the call of "King and Country," and proceeds to France, leaving his butterfly and pleasure-loving wife, Hilda, at home. Determined to lead a life of pleasure, she becomes the mistress of the young son of a wealthy mine owner of the young Guy Mannering, son of a wealthy mine owner.

The husband's suspicions are aroused. He returns home on leave, and learning the truth, quarrels with his wife's lover, and, wearied with war-strain, imagines he has killed Mannering. In a serious illness, he is nursed back to life by a sweet and kindly North-country lass, Nellie Evans, whom he marries after divorcing Hilda.

In a series of scenes pulsating with interest, the story leads up to the miserable end of Hilda in her zest for a "life of pleasure," by her stabbing her paramour, Guy Mannering, and afterwards committing suicide.

The play was effectively represented by Mr. Frank Liston's company. To Mr. James Stillwell must be awarded high praise for his excellent acting as Jack Mayfield. Miss Roma Pendrous, too, was admirable as the impulsive and heartless Hilda. Miss Florence Lyndon was a lovable and natural Nellie Evans. Mr. H. Ryeland Leigh supplied a fine study of the treacherous Guy Mannering. Mr. Louis Nanton (the shock-headed Rufus Evans) and Miss Fanny Reid (Lucy Madely) succeeded in effectively brightening the sombre story. Mr. Tom Beasley did well as Cecil Rayner, and Mr. Louis Nanton, jun., as Adolphus March, also assisted, while Miss Lalla Price made a feature of a kindly North-country woman, Harriet Evans.

## "ENTER THOMPSON."

Play, in Three Acts, by Frank Stayton. Produced at the Portsmouth Theatre Royal on Monday, Oct. 6.

Muriel ..... Leila Norris
Jack ..... George Frankess
The Strange Lady .. Marianne Stayton
The Red-headed Man ..... Marshall Sheppard
Lady Angela ..... Ina Royle

There is a big public for the detective play of real merit, and Mrs Stayton has made a praiseworthy effort to capture it. He has produced what is best described as a rattling good play, which teems with so many incidents and situations that one is left almost breathless at the melodramatic conclusion.

It concerns the denouément of a detective hunt after a gang of society burglars. The crooks are under the direction of a clever woman, Lady Angela, who is supposed to be one of the most expert malefactors within the recollection of Scotland Yard. She and her confrères have so baffled the police that the "Daily Mail" has offered £5,000 to the amateur who brings them to justice. This inducement, in addition to discrediting the Yard, lets loose a host of budding criminal investigators, among whom is The Strange Lady. This charming girl crosses the path of Jack, a secret service man who has been entrusted with the exploit, and considerably hampers him in his work. In fact, he is very hot on the trail, but comes very near to having "his pitch queered" by the pertinacious Strange Lady. Eventually the gang is captured by the real detective, who effects a compromise with his amateur rival by letting her have the honour of a newspaper scoop.

Mr. Frankess is the precise and imperturbable detective, and his disguises are cleverly accomplished. As a maid in Lady Angela's household he creates many diversions. The detective's insipid wife, as characterised by Miss Norris, is a study of contradictions, and one cannot very well imagine her handling revolvers in the last scene after her childish exhibition in the first act. Miss Stayton shares the honours with Mr. Frankess, and helps to weave mystery into the "round-up" in quite an entrancing way. Mr. Sheppard and Miss Royle are convincing in their respective parts.

### NATIONAL CAROL LEAGUE.

The National Institute for the Blind, Great Portland-street, have issued an illustrated booklet which gives full information concerning the National Carol League, a union of helpers in aid of the blind. It is intimated that help is greatly needed in organising carol concerts and musical entertainments of every description. An attractive little playlet, entitled "The Ribbon of Green," has been issued for adults, and also two little plays suitable for child performers. All applications for these plays and offers of help should be addressed to Sir Arthur Pearson, National Carol League, 226, Gt. Portland-street, W.

On Thursday evening, the 2nd, a complimentary benefit was accorded, at Leslie' Pavilion, Manchester, to Mr. Jack Marshall for fifteen years stage manager to Mr Harry Leslie, on his return from the Army to duty. On Saturday, the 4th, Miss Vesta Brownie, a clever comedienne and dancer made her last appearance prior to leaving for India.

Mr. Bertram Seabrook, of the L.T.V., recently devised an advertisement design for Miss René Ralph, which Miss Ralph immediately accepted, and wrote a letter expressing her appreciation "for the splendid idea."

## "THE OLD VIC."

### "THE TEMPEST," WITH THREE ARIELS.

A further example of the excellent work of Miss Bayliss' Shakespearean company was provided at Monday's production of "The Tempest." The producers, Mr. Russell Thorndike and Mr. Charles Warburton, have considered the play from a somewhat novel point of view, in that the part of Ariel was played by three different ladies as representing the three different natures which that character assumes. Another novel and interesting feature of the production was the tableau, with which the play concluded. This tableau demonstrates the passing of the various characters from the Island, leaving Caliban to resume his erstwhile savage existence, a lonely and solitary figure. The fantasy of the play was well realised in the scenic effects, and the excellent dancing and the drunken frolics of Stephano Trinculo and Caliban were naturally portrayed.

There were some noteworthy pieces of acting. Mr. Russell Thorndike gave an arresting portrayal of the savage Caliban, a reading of the part which was not, however, without snatches of sly humour, whilst his fellow producer, Mr. Charles Warburton, cut a fine figure and used his resonant voice with marked effect as the magician, Prospero. The new juvenile, Mr. Andrew Hardingham, is also turning out to be a real find. Equipped with an excellent speaking voice, and a splendid presence, he played Ferdinand with a virility which was not lacking in tenderness at the appropriate moments. A rare character study, too, was the drunken butler, Stephano, of Mr. Stockwell Hawkins, while Mr. E. H. Patterson was more than adequate as his drinking companion, Trinculo. The parts of Alonzo and Sebastian were effectively played by Mr. Ivan Firth and Mr. Neil Curtis respectively, and a word of praise must be bestowed upon Mr. Campbell Fletcher and Mr. Frederick Keen for their embodiment of Antonio and Gongolo. Miss Florence Saunders was a sweet and fragrant figure as Miranda, and Miss Molly Veness and Miss Catherine Millard did all they had to do with their wonted skill. The various sides of Ariel's character were realistically portrayed by Miss Winifred Oughton, as a Harpy; Miss Ogna Hicks, as a Nymph; and Miss Kitty Carlton, as an Airy Spirit. The latter little lady sang Sullivan's setting of "Where the Bee Sucks," with distinction.

### THE FOLLIES.

The continued success of the Follies is very gratifying. Originally put on by Mr. Ernest C. Rolls in August for a series of matinées only, they speedily became the feature in the evening bill at the Strand Theatre. A further stage in the career of the rejuvenated little band of entertainers has been marked by their transference to the Criterion on Monday night. The programme presented is substantially the same as when they opened in August. Perhaps that is the chief criticism to make. The bill might have been freshened up, for the essence of a show like that of the Follies is that it should be kept up-to-date. It ought to be an up-to-the-minute burlesque of all that is happening in theatre-land. No doubt the clever little company will extend their efforts as soon as they are more firmly established. The principal omission in the programme is the Sunday School Treat burlesque, but those two priceless skits, "Chu Chin Chow," and Mr. Heath Robinson's Russian Ballet are as delightful as ever, and as clever in idea and execution as anything done by the Follies in the old days. But the best item is still the Old-fashioned Music Hall, with Miss Dollis Brooke as the lady with the apple in the gallery. The whole company is at its best in that effort, from genial Bob Lawes as the principal boy to Rex London as the familiar comic gentleman. Mr. Arthur Margetson's fine series of impersonations are wisely retained, as are also Rex London's mad scene, Jean Vivian Rees' complaint, "If Only They'd Made Me a Boy," and the charmingly rendered numbers by Agnes Croxton and Dorothy O'Shann. The Follies are appearing under the direction of Dan Everard, with Ben Lawes as the good-natured spokesman of the company.

### THE BRITISH MUSIC SOCIETY.

A MANCHESTER CENTRE.

Alderman Kay, Lord Mayor, presided at the inaugural meeting of the Manchester Centre of the British Music Society on Monday at the Town Hall.

Lord Howard de Walden, president, said a feeling had existed in England that there was something barely respectable in being associated with the art of musical composition. That feeling might account for British contempt for ambitious British music, but absurd ideas were disappearing since the war, among them being perhaps a certain modesty which had persuaded many people that Englishmen could not write music as well as foreigners. What the society asked was a fair chance for the British composer, fair encouragement for native music, and an open field for progress.

Dr. Hull, the founder, said the objects of the society were to protect and further the cause of British music. A warm welcome had been given everywhere, and Manchester, though late, was musically of great value to the cause, though it had produced no fine composers, which must be reckoned against its claims to rank as a musical city. The prospects for the development of musical genius in the coming generation were very encouraging. He admitted that Manchester led the way with the finest musical free library in the country, and other cities should follow that example. Influence must be brought to bear on the Government to create a better outlook for musical genius in England. Our greatest composer, Elgar, was unknown until he went to Germany. Every university should have a professorial chair in music.

Dr. Fellowes said that English people should revive the Elizabethan practice of part-songs and chamber music in their own homes. Sir Thomas Beecham was unable to be present owing to a severe chill.

A subscription of £5,000 to the funds was promised by Lord Howard de Walden if an equal amount is raised by the end of the year.

## THE ART OF JUDGING.

### EXPERT CRITICISM.

Dr. H. A. Harding, hon. secretary of the Royal College of Organists, speaking to the students of Trinity College of Music at the inaugural meeting of the autumn term on the 1st inst., on the subject of "Expert Criticism," said there was a great deal to be said on both sides when trying to arrive at some conclusion whether criticism by experts was more, or less, likely to be trustworthy than the verdict of popular taste. In his opinion, expert criticism was generally to be trusted when it was favourable. The more criticism he read, the more it was borne in upon him that when an artist praises the work of another artist, except in the few instances when it is insincere and calculated log-rolling, the praise was worth having, because it was given with knowledge; on the other hand, blame was too frequently due to temporary aberrations of digestion, or jealousy, or ignorance, or to sheer inability of one kind of temperament to understand another.

With regard to the composer-critic; there was a wide gulf between the creative and the critical power; and therefore it was no more fair to expect first-rate criticism from a great composer than it would be to expect a first-rate symphony from the musical critic of a Sunday paper.

Schumann declared that both "Tannhäuser" and "Lohengrin" were amateurish. Offenbach returned a copy of "Rienzi," which Wagner had sent him, with a letter running: "Dear Wagner, your music is trash—stick to poetry." Berlioz hated Bach's music, and called Handel a "big hog." To the cynical mind these (and other) extracts were amusing. On the other hand, it would not be difficult to present another set of specimens showing genuine and keen-sighted appreciation of one composer by another.

In a great artist there were two beings, the man and the superman, and it was not to be wondered at if the mere man showed himself liable to the defects of our common humanity.

The question arose: Given the first-rate critic dealing with the first-rate creative artist, could his function be regarded as in a high degree helpful or necessary? He (Dr. Harding) would say frankly, he did not think it very helpful for the art, but it was often valuable in introducing an artist's work to the public. Considering for a moment the real meaning of criticism, though it was seldom the critic remembered it, it came straight from Greek, and meant the art, or faculty, of judging—nothing more and nothing less: consequently gush, invective, banter, and mere description were not criticism. As one sort of judge is an exponent of law, so should the critic be an exponent of principles. But whereas the judge finds the law ready formulated for him, the critic has not this advantage; the standards would necessarily vary. They were not likely to get a fruitful criticism of Strauss from a strict Handelian, nor from the modernist, vice versa. But it was an essential part of the critic's duty to form his judgment, not, as was too often done, by a consideration of what he wanted the composer to say, but of whether the composer had said well, or badly, what he (the composer) wanted to say. The neglect of this consideration was accountable for much wrong-headed or inadequate criticism. Anyone was fully justified in pointing out definite blunders in musical grammar, or weakness of construction, but questions of taste should not be treated dogmatically. In conclusion, he offered brief counsel to the students, many of whom would surely some day become the critic's victims. Firstly, he advised them not to be afraid of him, but to remember that he (the critic) was a fallible human being. Secondly, they should not despise him, remembering that they also were fallible human beings. Lastly, they must not be angry with him, for probably he, like the pianist in the Wild West, was doing his best.

### SOCIETY'S LATEST DANCES.

The prospect of a record dancing season seems assured, and this is in no small measure due to the infinitely larger scope now afforded to the modern ballroom dancer made possible by the activities of such teachers as Miss Harding, whose reputation in the world of Terpsichore has extended throughout the length and breadth of this country.

On Monday evening Miss Harding entertained a large party at the Empress Rooms to witness an exhibition of new society dances hailing from Paris and Madrid. The first was Carmenesque in character, a lively, vivacious movement done to march time, with intermittent slow languorous glides, the third step being of the swinging "Fandango" type, finishing with a double-time movement. This is called the "Paso Doble," and, it is asserted, it is "much easier than it looks." The "Tango Valse" was the next, a combination of the old tango—the "quiet" variety of tango, be it noted—and the "Hesitation Valse," the charm of which lies in the graceful, almost restful, movements it introduces. The revival of the "Maxixe" was another, an effective combination of the old one-step and two-step, introducing all manner of variegated steps that give unlimited scope for the performers' imagination. There is no doubt whatever that before long these dances will be all the rage, for they are essentially graceful, full of life fascinating to a degree, and well within the métier of the average modern dancer.

## LONDON SUBURBAN THEATRES

### THE WIMBLEDON.

"Daddalums," that quaintly-named but very powerful American drama, was received with even unusual enthusiasm on Monday night, and this wonderful reception was in most part due to the magnificent acting of Mr. Louis Calvert in the truly human character of Wallace Craigie, the old shoe manufacturer. Too much praise cannot be awarded to him for his admirable rendering of the part of the father who idolised his son through fair weather and foul weather. Mr. Calvert is thoroughly well supported. Miss Edyth Olive again proved her artistic worth of the loving daughter, Jeannie; Miss Dorothy Carr was piquant and pretty as Rosie; and Miss Margaret Vaughan was excellent as the banker's daughter, Harriet. Very cleverly portrayed was the part of Ellen, the devoted maid-of-all-work. That always delightful actor, Mr. Ernest Hendrie, was highly amusing as Fergus McLarnie; Mr. Francis Lister looked handsome as the son, Thomas, who has had a "college education"; Mr. W. Edward Stirling was manly and straightforward as Donald Graham; Mr. Edward Bonfield specially effective as Spencer Hutton, the bank manager; and Mr. Harry Cane and Mr. A. Sydney Charles most satisfactory in the small parts of Vaughan Leland and Carter.

### THE KENNINGTON.

"Hotch Potch," Albert de Courville's funny revue from the Duke of York's Theatre, is the attraction at the Kennington this week. Mr. Fred Kitchen, after a successful trip to Paris, has returned to reappear in this revue, in which he made such a success in the West End. The main fun-making falls on his shoulders, and his quaint humour and resourcefulness contribute largely to the success of the piece. Miss May Beatty ably supports him, her handsome stage presence helps her, and she scores a success by her clever singing, particularly in the number, "Somebody's Gonna Get You." Miss Florence Smithers is responsible for some able and consistent character sketches; Mr. Chas. Stern and Miss Diana Morrow give a fine rendering of the duet, "Buttercups"; and Mr. Harvey Manning, Harry Kay, and Marjorie Daw are other members of a well-chosen and competent company. An artistically dressed and dainty chorus add to the enjoyment of the show.

### STRATFORD BROADWAY THEATRE.

Patrons of Stratford Broadway Theatre this week have enjoyed a great treat in the shape of Charles B. Cochran's production, "As You Were," a fantastic revue by Arthur Wimperis, in which Sybil Arundale as Lady Boost and Billy Bennett as Sir Bilyon Boost ably sustain the leading parts. Staged and dressed as when produced in the West End, the piece is admirably presented by a strong company.

### WINDSOR NEW THEATRE ROYAL.

"Roxana" is being presented here this week by Messrs. Murray King and Charles Clark's well-chosen company. Mr. Farren Soutar plays the Duke of Moreland in a most convincing and easy style, and achieves a great success. Ned Stephens, in the hands of Mr. Ernest Benham, is a cleverly acted impersonation. Mr. Stephen Wentworth gives point and finish to the rôle of the Count de Favier; and Mr. S. Carter is well suited as Peter. Miss Dorothy Lane, who has a charming personality, presents a delightful sketch of Roxana Clayton. Miss Daisy Thimm is admirable in the part of Betty Jackson. Miss Jean Grahame must be complimented on her delineation of Fanny Owens. Miss Nina Lyn contributes a good study of the Countess Manuelo-Valencia; and Sadie is well portrayed by Miss Cynthia. Mr. S. Roberts-Marshall is the business manager of the company.

### MR. SIVORI LEVEY'S RECITAL.

The second part of Mr. Levey's programme at the Steinway Hall on Saturday afternoon last was a good deal more entertaining than the first. The opening items were rather too long, and six recitations following each other tended to become a little wearisome, however good the poems, and notwithstanding the fact that they were beautifully recited. "Lord Robert of Sicily" was the best of Mr. Levey's recitals, and another very successful item was Miss Alice Phillips' and Mr. Levey's rendering of Newbolt's fine poem, "The Fighting Téméraire." All the poems were given with pianoforte, and, in some cases, organ accompaniments.

Some distinctly original and humorous work figured in the latter part of the programme. Particularly good was the dramatisation of the favourite "Dagobert [illegible]" recitation with Miss Alice Phillips the Princess, Mr. Laurie Phillips the Jester, Miss Irene Greenleaf the Maiden, and Miss Maie Hoey as the Courtier. It was very well received by the large audience. Excellent, also, were the play-songs, Mr. George Morgan and Miss Maie Hoey were delightfully fresh and entertaining in a clever burlesque, "She-he-razaidie," Mr. Levey and Mr. Laurie Phillips clever in "My Friend Cyrano," and Mr. George Morgan very successful with two little numbers entitled "Big Black Bear" and "The Ghost of Mildew Hall."


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# THE PLAY IN PARIS.

## "Father was Right"—"The Thief" Revived—A Field Day at the Grand Guignol.

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

PARIS, Oct. 11.—The premier of the new three-act comedy, "Mon Pere avait Raison," by Sacha Guitry, presented on Thursday at the Porte Saint Martin, was a triumph. In the first act Adolphe Bellanger cans to see his son and finds him anxious and unhappy; his home life is miserable, so the father consoles the son by philosophical counsel. He finds pleasure in life, not caring a rap for anyone. He is capable of neither love nor hate, pity or contempt. He takes his existence as he finds it, and advises his offspring to do likewise. "You will see I am right when you get to my age," declares the old man; "my father said the same." But Charles Bellanger continues to worry until disturbed by a telephone call. It is his wife who, from a railway station, informs him she is eloping with a lover. And as the grandson Maurice (Paul Duc, a clever child) has wept at the idea of being sent to a boarding school, Charles informs his little son that he will personally attend to his education, that they will never be separated, and the curtain falls on the father lovingly taking the child into his arms.

In the second act twenty years have passed; the grandfather is dead, and Charles (Lucien Guitry) has aged much. He is writing at his table, as he was in the first act, when his son (Sacha Guitry), a man of thirty, enters. The father explains he has fulfilled his duty towards the motherless child, and now it is his intention to live alone (as relatives are better apart). A telephone call interrupts him just as in the first act. It is his wife, who asks for a meeting; her lover is dead, she is alone in the world, and she begs to be taken back. Charles sends his son Maurice to his room and waits. Soon after a timid young lady is introduced into the sitting-room, much to the surprise of the man who expected his wife. She explains she is Loulou (Yvonne Printemps), the sweetheart of Maurice, and confesses that the father is an obstacle to the young people's happiness, for Maurice is such a good son that he neglects the girl to remain with his father. She thinks if the father also had a little friend on whom he could bestow his attentions he would leave Maurice more free. So Loulou shows him a companion's photograph. Charles smiles sadly, pockets the picture, and offers to assist Loulou in making a visit to Venice which Maurice has secretly arranged. As soon as she is gone he proposes that his son shall go to Italy. He then awaits his wife's arrival alone. The author has brought us face to face with the most inconsistent woman possible. Germaine Bellanger (Mme. Roily) is a type of humanity we would prefer not to meet. After twenty years' silence she calmly returns and asks to be taken back into the home. When the husband sadly declines she has no gesture of real regret, and her last question is. "Do you think I have changed much? Would another man still be enticed to love me?" On an affirmative reply she departs smiling and reassured.

In the third act Charles is transformed. He is merry, dresses elegantly and dines frequently at his club. He has changed the furniture, sees life through other glasses, and has become the protector of the little friend of London. This sudden metamorphosis is a surprise for the servants; they believe him mad, and send for Maurice to come home. But Charles is by no means mentally deranged; he is becoming the man his father was; he takes a philosophical view of life, and feels for the first time really happy. He suggests that Maurice and Loulou shall regularise their situation and move into a villa nearby. Maurice is somewhat startled, but the father takes him into his confidence and assures him he also will agree later that "Father was right."

The interpretation was splendid. Lucien Guitry is undoubtedly the best actor in France to-day. In the first act he impersonates the grandfather Adolphe, and then becomes the husband (Charles) in the second; while Sacha Guitry is the son Charles in the first and becomes the grandson Maurice in the second act. Sacha Guitry both as author and actor is to be highly congratulated, though he has painted his leading lady in deplorable colours. Joffre is an amusing doctor, while Pascal and Mme. Monthazon are faithful servants and well play their parts. Yvonne Printemps is realistic as the timid but courageous Loulou.

### "Le Voleur."

On October 8 Henry Bernstein revived his comedy "Le Voleur" at the Gymnase. It may not be the best work of this author, but it is a fine play. However, the story of "The Thief" is too well known to warrant even a summary here. In the original version, it will be remembered, the wife is discovered as having saved 600 francs. Now it is 6,000 francs, so we have another proof of the decrease in the value of money. Who would miss about £20 in these days? Marthe Regnier is much applauded in the rôle of the thief, and at times displays great sincerity and emotion only associated with real artists. Francon is remarkable in the part of the husband, while Dubosc as the father whose son is accused of the robbery is realistic in his grief. Armand Bour has the part of the detective and makes good. By the business recorded we find the war has not changed public taste and a good comedy is sure to attract, while the immoral farces produced during the past few years are only makeshifts.

### A Busy October.

October will be a busy month for the critics, several new productions being due. The Comedie Française has a long list of novelties for the season, which promises to be rich in all quarters. Among the plays accepted, and some already in rehearsal, are: "Le Premier Coupe," by André Dumas; "Le Fil d'Ariane," by Leon Jouheres; "L'Heroïenne," by Albert du Bois; "Le Voile Déchiré," by Pierre Wolf; "Le Prince d'Aurec," "Le Pardon," "Les Affrontés," of Emile Augier; "Les Chaines," by G. Bourdon; "Les Grands Garcons," by Paul Geraldy.

The death is reported, at the age of 72, of Georges Duval, a writer of talent, who supplied the book of "Veronique," André Messager's operetta, and was author of "Le Chant du Cygne."

### A Lavedan Revival.

"Le Vieux Marcheur" was one of the best comedies of Henri Lavedan, and after twenty years' absence it does not seem at all aged when presented by Herz and Coquelin at the Ambigu. Jeanne Granier created the rôle of the schoolmistress when this satirical play was given by the late M. Samuel at the Theatre des Varietés. Mme. Lender was likewise in the former cast, and she now holds that of Granier, but not so neatly; while Monna Delza has that formerly taken by Lender, with the same result. Lavedan's [illegible] skit on the political life in the French provinces is a masterpiece, both diverting and serious. But it is never bitter, and the victims of his sarcasm will laugh as heartily as the other puppets on the world's stage. "Le Vieux Marcheur" is Senator Labrosse, quite a sympathetic character, but who devotes his time to flirting and good cheer. The distribution of decorations in a village is a gem. The main plot turns on the betrayal of the Senator's nephew, who entices away his sweethearts.

### Fun and Horror.

Manager Choisy has presented another show of the same order at the Grand Guignol, but his latest is not the best. He relies on a revival of E. M. Laumann's adaptation of Rudyard Kipling's "La Marque de la Bête," which was a success at this little home of horror three years ago. The engineer who ridicules a religious ceremony is cussed and kissed by a fakir suffering from leprosy, and thereafter has the instinct of a wild animal, may be known to many readers of Kipling. There is another terrible piece, "Le Decouverte de Dr. Malorey," by G. Muvert and Paul Millet. This describes a cranky oculist, who practises a homœopathical remedy for weak eyes and destroys the sight of patients under the belief that he is restoring it. "Isolons Nous, Gustave," by Mouezy-Eon, is mentioned as inspired by Mark Twain, but we fail to recognise it. It is too questionable in tone to be in Mark's literary baggage. "La Venus Masqué," by Camille Traversi, shows us an Italian police agent, tracking down the Garibaldi conspirators, who is unable to recognise even his own wife when undressed but masked. It is an amusing effort as a [illegible] entertainer. "Littérature," by Leo Marchés, is the raw yarn about a fashionable writer with more impudence than talent, who infatuates his lady readers and has many admirers. He has so many callers that he secures the services of his friend Roger to entertain an elderly visitor while the author is with another in the next room. Roger's companion is quite crazy, and takes some consoling, while, to strengthen his ire, he discovers the fashionable writer is entertaining his (Roger's) own wife. All the comic acts of the programme are particularly broad, and I could almost imagine the censor had been suppressed in France.

# PARIS STRIKE ENDED.

## SETTLEMENT BY ARBITRATION.

(FROM OUR OWN CORRESPONDENT.)

PARIS, OCT. 11.—Happily the strike came to an end on Wednesday last, and though the situation is not normal there is no official order to "rest." The managers have succeeded in having the obnoxious clause relative to the "Union Shop" in Paris removed from the list of claims, while the stipulation of only 10 per cent. of foreign acts on a bill has been amended to a matter of reciprocity, and will affect foreign performers from a country where there is discrimination against French artists. This sounds perfectly just. The union shop is in vogue at Merseilles, and cases are reported of non-syndicalists who have not been able to appear through the refusal of union members to work with them.

Although the strike is at an end, it is not satisfactorily terminated. After the signing of the arbitration conditions by the delegates of the syndicates and the managers' associations there were rumours of resignations from the directors' ranks in order that they may not be compelled to comply with the terms accepted. The salary clause is distasteful to several, while others object to having to pay agents' commissions. These questions will have to be thrashed out by mutual negotiation.

### English Acts and the Strike.

Following the protest of the French music hall performers' syndicate that English acts were an accessory to the means by which managers could defy the strikers and constitute a programme, the V.A.F. sent Mr. Monte Bayly as a delegate from London to study the situation. He ascertained the majority of the English performers were playing contracts signed long prior to the strike, and could not be accused of black-legging, though there may be isolated cases of acts working on contracts made during the strike. In view of this situation the English delegate was instructed to use all possible influence in asking English performers not to replace French artists during the trouble, and to refrain from appearing at any hall affected by the strike if their contract had been made after September 27.

# THE DRAMA IN AMERICA.

## Thunder Follows Lightning—Cosmo Hamilton's Latest—Minstrel Star in Musical Comedy—Recent Arrivals.

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

NEW YORK, Sept. 30.—Broadway has been struck by "Lightnin'," and now we have "Thunder," but neither a bolt nor a very loud peal of it. Merely a rumbling. Frank Bacon in a strong part is chiefly responsible for the success of the earlier play. Such a part is lacking, however, in the new four act comedy by Peg Franklin. "Thunder" is based on stories written by Elia Peattie, dealing with the people of the Blue Ridge Mountains. The central character is a rough but sincere mountain preacher who can pull a gun as quickly as anyone on occasion, and is instrumental in saving Azalea, a young girl performing in a circus, from perils that lurk beneath the big tent. And when an old mountaineer dies intestate, the preacher's testimony obtains the small estate for her. The play is full of odd and amusing types, and there are clever characterisations, but the newspaper verdict was to the effect that "Thunder" is too hackneyed and conventional for the taste of Broadway. Burr McIntosh plays the preacher praiseworthily, and a distinct hit is made by Liela Bennett as Mandy Coulter, a slow-thinking mountain girl. The play was produced by John L. Golden at the Criterion Theatre on the 22nd inst.

### "Scandal's" Successor.

Mr. Hamilton is such a busy playwright just now that a New York newspaper refers to him as "that indefatigable Englishman." His new comedy "An Exchange of Wives," has followed close upon the heels of "Scandal," and it's a "toss up" which will be the more successful play of the two. It has been said that "An Exchange of Wives" is a play for women that it shows the woman's viewpoint, and that while it may be the correct viewpoint it will not be easy to make men see it.

The play running at the Bijou Theatre is built around the familiar idea of a woman who seeks to win back her errant husband by making him jealous. As in "Scandal," the author does his best to be shocking, but not in a bedroom this time. The scene of the "compromising situation" is a sleeping porch. There are two young couples the Hays and the Armitages occupying one cottage, the attraction being a near-by golf course. Mrs. Armitage knows that her William is a philanderer, and has always given him plenty of line, "because he would break the line if I didn't." She has no delusions about her husband although she loves him. Archibald Hay is rather serious minded, and a golf enthusiast. Armitage starts a flirtation with Mrs. Hay, who, to teach her husband that she is attractive to other men if not to him, is a willing partner. How sees Armitage kiss Mrs. Hay, goes "up in the air" and talks of divorce. Mrs. Armitage, however, persuades him that the other couple need a lesson, and that they must also flirt. This works until Mrs. Hay sees through the plot and makes her affair with Armitage so desperate that her husband and Hay's wife cannot stand the strain. There are violent quarrels of all four, and other rows between the men and between the women. Of course, all ends happily.

The faults of the play are its artificiality and lack of spontaneity. However, there are many witty lines, and all the humorous possibilities of the plot are well brought out. Chrystal Herne plays Viola Hay with her usual charm and skill. Margaret Dale exhibits her cleverness as a comedienne in the rôle of Margaret Armitage. Forest Winant and Lee Baker are excellent as the two husbands. The smaller parts of a butler and a maid are well played by Stanley Harrison and Miriam Doyle.

### A Minstrel Star.

Eddie Leonard, long popular at the vaudeville houses as a black-face entertainer, is the star performer in a musical comedy called "Roly-Boly Eyes," and his clever dancing is an outstanding feature of the show. There is supposed to be a "plot," but it is infinitesimal. Queenie Smith, who has danced at the Metropolitan Opera House, is the leading lady, and quite a favourite, with pleasing songs and graceful steps. An "Arabian Eccentrique" dance by Margaret Edwards is swift and startling.

### "Katy's Kisses."

This three-act farce, produced at the Greenwich Village Theatre on the 24th inst., has for its theme the great American game of bluff. As Mathew Davis, the chief character, the author of the farce Neil Twomly, appears in the rôle of a penniless New Yorker who goes to a small town and forms a partnership with Ned Summers, a brainless and equally penniless young lawyer. "Bluff, my boy, is the greatest asset a man can have," says Davis, and certainly acts up to his convictions. The newspaper notices of the play, however, indicate that it will not be able to bluff its way to success.

### "See-Saw."

This musical comedy first produced in Boston some weeks ago, and then described, has made an unmistakable hit at the George M. Cohan Theatre. The story is about an English nobleman and an American heiress. The production had its inception in a story by Earl Derr Biggers, called "Love Insurance." Charlie Brown plays Lord Harrowby in a quietly humorous way that makes him popular. Dorothea Mackaye is charming as the American heiress, and Frank Carter is capital as the man from Lloyd's. Henry W. Savage is the producer.

### Recent Arrivals.

John Drinkwater arrived last week on the Caronia to look after the production of "Abraham Lincoln," under the direction of William Harris. He will also make a lecture tour. Mr. Drinkwater told the interviewers that the next American play from his pen would probably be about Robert E. Lee.

George Arliss came on the same steamer, bringing two plays, one by Louis Joseph Vance and the other by Voltaire; and Louise Closser Hale returned to her native heath after playing in "Friendly Enemies" in London.

## IBSEN IN NEW YORK.

NEW YORK, Sept. 23.—It is a long "jump" (as the Americans say) from the Royal Court Theatre, London, to the Neighbourhood Playhouse in New York, but those who are brave as well as clever are never afraid to strike out and seek a fresh field for their activities. Leigh Lovell and Octavia Kenmore have done this, and New York has gained what London lost when these experienced players decided to cross the pond and show us how Ibsen should be acted.

In New York the Norwegian dramatist has been somewhat neglected of late, so it was time for another innings. In days gone by an eminent critic and essayist used to fulminate against Ibsen and all his works whenever his plays were presented in this city, and the scathing remarks that fell from his facile pen always lent an additional interest to a revival of such plays as "A Doll's House" or "Hedda Gabler." But now he is no more, and the critics nowadays are too busy for fruitless dissensions. So as a great many people persist in a liking for Ibsen, in spite of a great many who don't like him, and there are more than enough plays to go round, it is only fair to give the Ibsenites an occasional "look in."

"Hedda Gabler" was the opening play of Mr. Lovell and Miss Kenmore's season at the Neighbourhood Playhouse on Sept. 20. The house was sold out, the performance drawing an intelligent and appreciative audience whose demonstrations of approval at the end of each act pointed to a gratifying success for the principals and their well-selected company.

Miss Kenmore's Hedda was one of those rare portrayals that stamp themselves indelibly on the playgoer's memory, and Mr. Lovell's easy, graceful method made his Judge Brack an outstanding figure of commanding interest. As George Tesman, that excellent actor Albert Bruning showed us the good-natured simpleton that Ibsen drew. Harold West, as Lovborg, had a perfect grasp of the character. Mercedes Desmore played Mrs. Elvsted with much emotional power. Augusta Haviland was an excellent Aunt Julia, and Ruby Hallier's Bertha was very well done. The play was effectively staged and the Ibsen atmosphere was admirably preserved. "Rosmersholm" will follow.

The contents of the October issue of "The Drama" includes the address on "The Case for a National Theatre," by Mr. Martin Harvey, delivered at the opening meeting of the recent Theatre Conference at Stratford-upon-Avon, organised by the British Drama League. In this address the well-known actor-manager expresses his belief that only by concentration of the activities of the various societies can the permanent salvation of the drama in London be achieved. Other interesting contributions include "The Cologne Audience," by "Agrippa"; "Reminiscences of a Manchurian Playgoer," by F. Stadin-Smith; "The Drama in Wales," by John Colwyn; "Producing a Village Play," with illustrations, by Pamela Colman Smith; etc.

## OLD YORK TO NEW YORK.

### MAYOR'S MESSAGE TO AMERICAN THEATRE.

Mr. Percy Hutchison, who has for a number of years been the lessee of the York Theatre Royal, is producing, on the 15th or 16th instant, at the Manhattan Opera House, New York, "The Luck of the Navy," and he purposes on the first night reading from the stage a message given him by the Lord Mayor (Mr. W. A. Forster Todd) from Old York to the citizens of New York.

Admiral Sims and General Pershing are expected to be present on the occasion.

Message from the Lord Mayor of (Alderman Sir W. A. Forster Todd, J.P.).

To the Citizens of New York.

I am delighted to have the opportunity of conveying, through my fellow-citizen Mr. Percy Hutchison, a message from Old York to New York.

It is not the first occasion on which greetings have been exchanged by the two cities, for on various public occasions during the four years of my Lord Mayoralty your late Mayor, Major Mitchell, sent messages of friendship and goodwill which were most cordially reciprocated.

The bearer of this message will, I know be acceptable to the great American public. Mr. Hutchison is not only one of our most distinguished citizens and leading actors, but has family ties with America which I know are deeply treasured by him. I refer, of course, to his being a nephew of that great American, as well as British citizen, the late Sir Charles Wyndham, whose like upon the world's stage I am afraid we shall never see again. Nothing would delight Sir Charles Wyndham's nephew more, and the citizens of York more, than to see the bonds which exist between the old city and the new city strengthened and developed in the years which are to follow the greatest danger that was ever faced, a danger in which we stood shoulder to shoulder as firm as a rock until victory was won.

I shall never forget that one of the most impressive events of my four years of office was when I had the honour of entertaining in our ancient Guildhall a large contingent of American troops, who were addressed by the Archbishop of York fresh from his visit to your great country.

The chivalry of your soldiers while in England, as well as their indomitable bravery on the battlefields abroad, endeared them to us all. Many will, alas! never return. Some of them—knights of the air—found a resting-place in this old and historic city. Their graves are tended with reverence and care. Their memories remain imperishable, for they, with you and us, were banded together to defend our common heritage of liberty and peace. Their memories are links in a chain which stretches across the seas, a chain which unites Old York and New York, a chain which you and we are determined shall never be broken.

W. A. FORSTER TODD,
Lord Mayor, 1915-1916, 1916-1917, 1917-1918, 1918-1919.

# THE MUSICAL DIRECTOR.

## ORCHESTRAL NOTES AND NEWS.

### HIGHER PAY FOR BANDSMAN.

In connection with the Bournemouth Municipal Military Band, the director of music has been negotiating with regard to the winter performances. He has had several interviews with the committee of the Amalgamated Musicians' Union, which has now presented a scale of charges which it considers should be paid for these military band performances. They are really an increase of 10s. per week over the scale paid last year, and vary from £2 to £2 5s., and the cost of a band of 20 performers and conductor would be approximately £45 5s., and a band of 18 and conductor £41.

Reporting to the Band Committee, the director states that the latter is really the smallest number that should be provided adding that a smaller band is possible, but would hardly be in keeping with the requirements of the pier.

When making the engagement the members wish the matter of the performance on Christmas Day to be considered as there is a strong feeling that musicians as in the case of other employees, should not work on that day. They are quite prepared for a deduction if a day's pay being made, but, if they are required, as double pay. After all, says the director this seems an equitable arrangement.

The director has arranged with the union that there shall be a reduction in the men's wages of 5s. a week during December January, and February.

The committee has decided on a band of 20 performers.

### Bournemouth Orchestra.

After prolonged and anxious negotiation with the Amalgamated Musicians' Union Bournemouth Corporation has now practically settled the municipal orchestra engagements for the next 12 months.

It has been impossible to keep within the amount of £800 which was authorised, and this will be exceeded by £80 as the result of the settlement. Two important members of the band who have resigned, it is reported, can only be replaced at salaries at least £1 per week higher.

### A New Appointment.

Mr. John H. Russell, who has conducted the Chatham Empire orchestra for some years, has been appointed musical director to the Grand Theatre, Birmingham, where he commenced his duties on the 6th inst.

### Municipal Music.

The Municipal Orchestra is meeting with fair success at the Town Hall, Cheltenham, a new feature being inaugurated yesterday (Tuesday) in a Thé Dansant. Mr. J. Howard Shackleton's orchestra rose ably to the occasion, and dance teas will assuredly be a permanent institution.

### Instruments and their Players.

"A Musical Motley," the title of a collection of essays, grave and gay, by that critic of critics, Mr. Ernest Newman, has just been published by John Lane. There are several essays of particular interest to musical directors, including one on "Instruments and their Players." In this the author says: "Instruments have distinct personalities, and each of them should be played by people born with certain characters and physiques and bearing appropriate names. The oboe and cor anglais were meant from the beginning of time for players with a touch of acridity in their names—Grice, for example. For the violin, players should have as many liquid consonants as possible in their names; Corelli was a happy stroke on the part of Providence. When we come down to the larger viola and 'cello we look for the darker consonants—Klengel, Becker, Popper and Piatti are good examples; while for the double bass a man's name should have still darker consonants and vowels. Providence did the right thing, for example, when it made Bottesini take up that instrument—a jolly lumbering name for a jolly lumbering instrument. . . ."

"This affinity between people and instruments," Mr. Newman says, in concluding this essay, "is an important one that has never yet received the attention it deserves from philosophers."

## "THE MAN WITH THE SILVER BADGE."

Play, in Three Acts and Nine Scenes, by C. Watson Mill, Produced for the First Time in London at the Elephant and Castle Theatre, Monday, Oct. 6.

Guy Raynor ..Mr. Wilfred Launceston
Silas Grosvenor ..... Mr. Phil Harper
Captain Althorpe ..... Mr. H. Wright Scaddon
Gerald Althorpe..Mr. Stanleigh Billette
Hugh Speedwell.....Mr. Eric Malcolm
Mat Murray ..... Mr. Bob Harrold
Bill Adams ..... Mr. Percy Brown
Cook ..... Mr. C. Johnson
Trixie Prudence..Miss Vida Hazlewood
Rene Rivers .... Miss Mabel Constance
Sylvia Althorpe .. Miss Renee Bevan

This, the latest contribution from Mr. C. Watson Mill's pen, is described as an "after-the-war play." It contains many interesting situations, and the sympathies of the audience are retained through the unfolding of a very absorbing story. "The Man with the Silver Badge" was first produced at the Theatre Royal, Leamington, on July 14 last.

Captain Althorpe's sweet daughter, Sylvia, is betrothed to Guy Raynor, but as that gallant young fellow has been "reauthorities to be dead," she is said by the her father's bidding, for financial reasons Silas Grosvenor, a rich shipowner and profiteer. On the day of the wedding Walter Anderson—really Guy Raynor—who has lost his memory, quarrels with his bo'sun he being employed on one of Silas Grosvenor's vessels (Grosvenor being aware of his existence), and as a result of a blow his memory returns, and he goes post haste to the girl he passionately loves arriving only at the church door to find her the wife of Grosvenor. Guy, witnessing the treatment of Sylvia by her husband, intervenes, and is struck on the head by the brutal Grosvenor, with the result that he once again reverts to the character of Walter Anderson. Through many vicissitudes the unfortunate young man passes. Grosvenor, in a final effort to rid himself of Guy, attempts to wreck the Water Rat only to find that his wife is on board. Having himself disabled the wireless apparatus, his efforts to save the vessel are futile. However, all ends well, as Hugh Speedwell, a chum of Guy, and an intrepid airman, hearing of the danger makes a quick flight in a 'plane (a cleverly contrived scene), saves the situation, and rescues the lovers. The many sins of Silas Grosvenor are duly punished, and, with the return of Guy Raynor's memory, a life of happiness is assured for Sylvia and "the man with the silver badge."

The author's own company of "Celebrated Players" give a vivid and convincing interpretation. Especially to be praised is Mr. Wilfred Launceston for his wholly admirable acting as the unfortunate Guy Raynor. Praise, too, of a high order is due to Mr. Phil Harper for the realistic exposition of the many villainies of Silas Grosvenor. Mr. Eric Malcolm is to be commended for his spirited acting as Hugh Speedwell. Plenty of amusement is afforded by the comical sketch by Mr. Bob Harrold of Mat Murray, the "odd-job" man. Mr. H. Wright Scaddon did well as Captain Althorpe, being breezy and manly, while Mr. Stanleigh Billette was volatile and bright as the captain's son, Gerald. Miss Renee Bevan impersonated Sylvia with great skill. Miss Vida Hazlewood deserves a word of praise for her excellent acting as Trixie Prudence. Miss Mabel Constance (Rene Rivers) also played with vigour. As the repulsive Bill Adams, Mr. Percy Brown (the business manager of the company) submitted a clever sketch, as did also Mr. C. Johnson as a comic ship's cook.

Mr. Wallé Spinner has been engaged by Messrs. Bertram for light comedy, and Miss Stella Gladwynne for leads in "The Sailor's Wedding" and "The Western Girl."

"A Girl in the Web," a sensational modern drama, by Charles Darrell, will be presented by Mr. T. Edward Ward at the Theatre Royal, Stratford, on October 20.

## "LITTLE WOMEN."

Play, in Four Acts, Dramatised, from the novel of Louisa M. Alcott, by Marion de Forest, and Produced, for the First Time in England, at the New Queen's Theatre, Manchester, on Friday, Oct. 10.

Mr. March ..... Alfred A. Harris
Mrs. March ..... Henrietta Watson
Meg ..... Joyce Carey
Jo ..... Katharine Cornell
Beth ..... Hattie Hanson
Amy ..... Eva Rowland
Aunt March ..... Kate Phillips
Mr. Laurence ..... Sydney Paxton
Laurie ..... Antony Holles
Professor Antoine Baret ..Leslie Faber
John Brooke ..... Henry C. Hewitt
Hannah Mullett ..... Ada Palmer

For half a century "Little Women" in book form has been one of the familiar enjoyments of young and old. It brought realism and human feeling into the mid-Victorian period of sanctimonious unreality in the relations between children and parents in its current reading for the young. On both sides of the Atlantic the book was refreshingly welcome. It pretended to no specially dramatic quality; it was a leisurely and intimate chronicle of a poignant story, based on the Alcott family; and, as everyone knows, it has a [illegible] and the atmosphere for thinking so long could not be reproduced upon the stage. Events have proved the opposition in the wrong. Nevertheless, when the story was dramatised, great difficulty was encountered in the attempt to get the play produced, until Mr. William A. Brady in quick time discerned its possibilities. America has had two years of it, and now English audiences have the opportunity to pay tribute to Miss Marion de Forest's reproduction of the air and the tenderness of this story of a home in Massachusetts in the 'sixties. The home and the family it depicts are both charming and there is no stagey stressing either of the characters or the progressive points of the play. They need none.

With a few trifling changes which do not matter and the substitution of a French professor for the original German, it is the embodiment of the "Little Women" we have known so long. Most of the action takes place in the sitting-room of the March home in Concord—"a comfortable old place, though the carpet was faded and the furniture very plain, for a good picture or two hung on the walls, books filled the recesses, chrysanthemums and Christmas roses blossomed in the windows, and a pleasant atmosphere of home pervaded it." (The extract is given on the programme as an accompaniment to the fidelity of the staging.) Comment may be made upon the rather worn sentiment'alism of the deathbed scene, where Beth is made to utter immaculate platitudes with which other plays have made us so familiar; but it is an Alcott scene, and could not be tampered with; and it has, though it comes late, a powerfully moving effect. There is, however, plenty of compensating humour in the play.

The dominating character is, of course, Jo, who sold her hair; and all her contending impulses, her boisterousness, her frankness, her innocence—the whole wonderful character in short—are presented lovably and with complete understanding by Miss Katharine Cornell. So far as the company altogether are concerned, however it is by no means a one-part show. Every part is played with an even excellence according to its value to the whole, and it is without prejudice to any that Miss Joyce Carey, Mr. Leslie Faber, Miss Ada Palmer, and Mr. Antony Holles may be singled out. Miss Jessie Bonstelle is responsible for the staging of this very fragrant and human play.

Mr. E. Taylor Platt and Wilfred Eaton, who are touring "Milestones," and other plays, have taken offices at 7, John-street, Adelphi, W.C.2.

Leslie Deane, the popular light comedian, has just concluded a very successful season with Bert Feldman's Dominoes at Douglas, Isle of Man.

# THEATRICAL GOSSIP.

*Standard Touring Contract Practically Complete—The Irving Anniversary—The Stage Hands' Strike at Hammersmith—Robert Loraine's Next Impersonation.*

**The Touring Contract.**

We congratulate both the Actors' and the Managerial Associations on the fact that the standard contract for touring companies is now practically complete. A meeting between representatives of both sides was held on Monday, when details were satisfactorily adjusted, and the adoption of the contract is simply a matter of time.

**Henry Irving Anniversary.**

Monday was the fourteenth anniversary of the death of Sir Henry Irving. His tomb in Westminster Abbey was almost hidden by wreaths and floral tributes ranging from the handsome chaplet sent by the Actors' Association to the humbler offering "In memory of great nights from an old Lyceum Pittite."

The inscription appearing on the wreath from the Actors' Association was as follows:—"In grateful and affectionate memory from the Actors' Association." A wreath similarly inscribed had also been laid at the foot of the Irving statue in the Charing Cross-road.

**Big Strikes and Little 'Uns.**

Evidence of the strike of stage hands at Hammersmith is provided by a couple of sandwich-boardmen parading the streets and the distribution of handbills outside the theatre, which remains open, and is doing remarkable business.

Mr. J. B. Mulholland has every reason to be pleased with the effect upon business of his very own little strike which took place on Sept. 25—one day before the big railway strike—at the King's. We have already referred to the result of this on the Carl Rosa business. "In the Night Watch" played the following week to capacity nearly every night, and last week the theatre was crowded at every performance to witness "Les Rouges et Noirs."

He has issued the following amusing bill: "In view of the feeling aroused by the great railway strike, now happily ended, it should be clearly understood that the farce of 'The Little Strike,' as played nightly outside the King's Theatre, has not been arranged by the management as an advertisement. That it has become so is probably due to the general feeling of the entire community with regard to strikes at the present time."

It is interesting to add that while Mr. Mulholland was dealing with his local strike in London, his boy, who is apprenticed to a big engineering works in Manchester, had volunteered, and was working as stoker and assistant engine-driver on the trains which ran between Manchester and Blackpool during the great strike week.

**Robert Loraine's Next.**

Colonel Robert Loraine, just before curtain-fall at the Savoy last Saturday night, informed the writer that he had not been able to find a fifth West End theatre whereat to present "Cyrano." He is now contemplating making his next appearance (wherever that may be) in his long-meditated revival of "King Henry the Fifth." "Bobbie" should make a splendid "Harry."

One of the greatest of his (Loraine's) troops of admirers—a certain young and very youthful West End manager lately with the finest cast and production "to be got for money." Up to the moment of writing, R. L. had not decided to accept this fine offer.

**Two Napoleons Coming.**

In addition to Poet Herbert Trench's splendidly-written play, "Napoleon," to be presented by the Incorporated Stage Society at the Queen's next Sunday evening and Monday afternoon, another Napoleon is coming along. This is Louis Napoleon Parker, who has written for the Royalty a new play called "Summertime." Of this play, which follows "Cæsar's Wife" in a few weeks, let us hope that it will prove welcome in all seasons.

**Record Runners.**

The fact that "Chu Chin Chow" will, on reaching its 1,467th performance next Friday night, beat the run of "Charley's Aunt," which up till that evening holds the record, should make Oscar Asche and his beautiful wife, Lily Brayton, properly proud. This happy achievement will, of course, hand them down in histrionic history—until another record-breaker comes along.

Before "Charley's Aunt" the run-record was held by Henry J. Byron's comedy, "Our Boys." And even now we think it can be shown that that comedy's phenomenal career at the Vaudeville still holds the record for a consecutive night-run. For, you see, there were not so many matinées during that "Our Boys" Vaudeville period, namely, 1875-9.

**Zoological and Floral Drama.**

"Tiger Rose," so J. L. Sacks has just assured us, really will be produced at the Savoy to-morrow (Thursday) night. We hear great things of the characters allotted respectively to Godfrey Tearle and Miss Marjory Campbell. This young actress plays (as she played so long in America) the vivacious and volcanic name-part. To judge from Miss Campbell's impassioned and vivid outbursts at the final rehearsal just now, playgoers should long have the opportunity of exclaiming, after the fashion of poor poet-painter William Blake, "Tiger, Tiger! roseate, bright," &c.

**Theatrical Managers' Meeting.**

The monthly meeting of the Theatrical Managers' Association will be held at 52, Shaftesbury-avenue, on Thursday next, at 3.

**London Shakespeare League.**

The members of the Acting Circle of the London Shakespeare League intend giving a performance of "Love's Labour Lost" on Saturday evening next. By the permission of the Music Committee of the Corporation of London, it will be given in the Guildhall School of Music Theatre.

**The Martin Harvey Tour.**

Mr. Martin Harvey resumed his autumn tour at the Lyceum Theatre, Sheffield, on Monday last. The word resumed is used advisedly, for, owing to the railway strike, progression has been delayed. The week that Mr. Harvey should have spent at the Court Theatre, Liverpool, he and the company passed at the Lyceum Theatre, Edinburgh; and the week that should have been devoted under ordinary circumstances to the playgoers of Manchester was spent at Her Majesty's Theatre, Dundee.

Next week the company is due at the Grand Theatre, Leeds. The level of business at all places is maintained at a wonderful height, and Mr. Martin Harvey has the satisfaction of knowing that his present programme is enormously popular.

**Returned to England.**

During her four years in America Miss Madeleine Meredith was 60 weeks with Mrs. Patrick Campbell, playing Mrs. Higgins in "Pygmalion," Mrs. Cortelyon in "Mrs. Tanqueray," and understudying her. She was with Cyril Maude during a season at the Empire Theatre, New York. Under Winthrop Ames' management she played seconds to Grace George, and early in this year was sustaining the leading comedy part in a play called "The Blue Pearl," under the Shubert management, in which Miss Julia Bruns was playing lead. Miss Meredith also did film work with the Frohmann management.

**The Dalston Theatre.**

Mr. E. Graham-Falcon informs us that he has sold the Dalston Theatre to Biocolor, Ltd., and it will be run in future as a cinema.

**Australian Entrepreneur Arrives.**

Mr. Ben J. Fuller, managing director of Ben and John Fuller, Ltd., arrived in this country last Friday by the Mauretania, after what he describes as a "Don't mention it" voyage. He left his home in Sydney on June 12, and in the meantime has travelled, accompanied by his wife, two daughters, and son, to New Zealand, San Francisco, Los Angeles, Chicago, and New York.

**"The Net."**

The full cast of "The Net," the new three-act play by Mark Ambient, which Mr. F. J. Nettlefold presents at the Scala on Friday next, consists of F. J. Nettlefold, Frank J. Randell, Reginald Fry, Edith Pither, Mrs. F. J. Nettlefold, Ethel Griffies, Julius Knight, Peter Madgewick, Lucy Atcherley, Susie Vaughan, Ormonde Wynne, Fred W. Permain, Rena Davise.

**Actors' Amenities.**

Mr. Maurice Moscovitch was an interested member of the audience at the St. James's Theatre on Tuesday evening witnessing Mr. Henry Ainley's remarkable performance in Tolstoy's "Reparation." Mr. Moscovitch has played Fedya at the Yiddish Theatre where the Tolstoy drama is very popular.

After the performance of "Reparation" Mr. Moscovitch called on Mr. Ainley, and the two actors compared notes on their respective interpretations of Tolstoy's analytical creation. Mr. Ainley took the opportunity of wishing Mr. Moscovitch good luck in "The Merchant of Venice," and expressed the hope that he might have compliment of visiting the Court Theatre while

**Bannister Howard's Brave Boy.**

Many will regret to learn that Manager Bannister Howard's valiant officer son, who was decorated by the King for bravery in battle, has just met with a serious motor accident in Cologne, where he has been stationed since the Armistice. We all hope that the gallant young hero will have a speedy recovery.

**Royal General Theatrical Fund.**

The October meeting of the board of directors of the above fund was held at Goschen-buildings, Henrietta-street, on the 7th instant. Mr. M. R. Morand, the chairman of the Association, presided. Messrs. Douglas Gordon (treasurer), Lionel Carson, Charles Doran, Henry Doughty, Edmund Gwenn, Herbert B. Hays, Bassett Roe, Frank Weathersby, and Charles Cruikshanks (secretary) were in attendance. Mr. Carson suggested an addition to Rule 38, and the secretary received instructions to call a special general meeting of the members to consider the same.

The secretary reported forwarding to the widow of a deceased member a cheque representing the amount of the whole of the subscriptions paid by such member during his lifetime. The secretary reported receipt of the balance of the portion of the residue due to the fund under the terms of a benefactor's will.

**Struck by the Strike.**

One of the many struck down by illness through exposure and discomfort owing to the recent railway strike is that esteemed actor-manager, Leon M. Lion. Never a man of really robust health, he suffered severely and had to take to his bed awhile. Happily, on enquiry just before going to press, we found Mr Lion just out again and attending to business. He is still far from well, however.

**Drury Lane Theatre.**

The report of the directors of the Theatre Royal, Drury-lane, for the year ended June 30 last, shows a very gratifying change in regard to the financial position, as a net profit of £26,217 was made, a striking contrast with practically no surplus whatever for the previous year. After deducting £1,779 for special expenses incurred in respect of proposals for purchase, and also the debit balance of £574, there remains £23,863, out of which it is proposed to pay a dividend of 15 per cent., absorbing £14,100, and, after transferring £5 000 to reserve, the sum of £4,763 is carried forward.

It is stated that nearly £1,000,000 is the value placed upon the freeholds of Drury Lane Theatre, Aldwych Theatre, Strand Theatre, Waldorf Hotel, Bow-street Police Court, and two public-houses in Bow-street and Russell-street, which are to come under the hammer in December.

**The "Hustler's" Electioneering.**

Councillor W. W. Kelly is now very busy preparing his electioneering schemes. He contests Dingle Ward, Liverpool, and there is good reason to believe that he will be returned with flying colours.

A very interesting event will take place at the Shakespeare Theatre, Liverpool, on Nov. 10, when a new play by Miss Edith Cole (Mrs. W. W. Kelly), entitled "The Fires of Youth," will be produced. Mr. Kelly reports a remarkable success last week at the New Theatre Royal, Birkenhead, where Mr. Matheson Lang and his company were the attraction in "The Purple Mask." So great was the success that Mr. Kelly and Mr. Lang were obliged to arrange extra matinées to cope with the box-office demands, and that arranged for Saturday afternoon last was witnessed by a packed house.

**Good Plays Pay.**

The Ramsgate Advancement Association has written to Mrs. A. Reeve-Sanger, the freeholder of the Palace Theatre, expressing appreciation of the excellent plays which have been produced at the theatre since she took over the management in the early part of this year. Acknowledging the compliment, Mrs. Reeve-Sanger pertinently added that so long as the public patronised good plays it was her intention to secure them.

**Co-operatives at "Charley's Aunt."**

The whole of the seats for Friday night's performance of "Charley's Aunt" at the Victoria Theatre, Kettering—the middle performance of three given by Brandon Thomas's No. 1 Company—were booked by the Kettering Co-operative Clothing Society. This somewhat unusual, but decidedly happy, plan was adopted in part celebration of the enterprising co-partnership concern's "coming-of-age," which had been deferred for five years on account of the war. By a mutually gratifying coincidence the society's actual life hitherto (26 years) is within about a year of being as extensive with the famous "cat-tickling" comedy's own career.

**"Little Women."**

Originally announced for the previous Monday, "Little Women," of the production of which at Manchester a detailed notice appears on another page, was advertised to open on Thursday evening, the 9th inst., but patrons arriving had to be turned away. On Friday evening at 7 o'clock the chapter of accidents was not ended. Motor scouts had been sent out in the late afternoon to find the scenery and dresses somewhere in the Potteries, and the curtain finally went up an hour late.

**Policemen's Extra Pay.**

Leeds Watch Committee has decided that the charge for the special services of police at theatres, music halls, &c., be increased from 4s. to 6s. per man for each performance.

**Advertisers v. Actors at Golf.**

There will be an interesting team match between the Advertisers' Golfing Society and the Stage Golfing Society at Coombe Hill on Oct. 31. Sixteen members a-side will take part, and among the actors will be Mr. Gerald du Maurier, Mr. Owen Nares, Mr. Charles Quartermaine, Mr. Leslie Henson, Mr. George Tully, Mr. Lauri de Frece, Mr. Acton Bond, and Mr. Ben Webster. There will be singles played in the morning, and foursomes in the afternoon.

**Art Theatre Activities.**

The Art Theatre will resume its work in the middle of November with the production of the "Three Sisters" of Anton Chekhov. An interesting programme is provided for the coming season, the plays including "The Prometheus Bound" of Æschylus, "The Sacrifice of the Pool" (from the Japanese, by Arthur Waley), "Ballet Philosophique" (Mme. Donnet, to music by Cesar Franck), a play by John Drinkwater, and Shakespeare's "Julius Cæsar."

**Union of East and West.**

Under the auspices of the Union of the East and West, Mr. H. Dennis Bradley is presenting at the Prince of Wales' Theatre to-morrow (Thursday), at 2.45, an Indian play, "The Ordeal," or "Harischandra," by K. N. Das Gupta and K. C. Chunder. A private performance of the play was given in Lord Leverhulme's garden last July. The cast will include Mr. Frederick Sargent, Miss Barbara Everest, and Miss Colette O'Niel, while Indian songs and music will be given by native musicians.

**County Coincidences.**

Of the members of the Gilbert and Sullivan Opera Company now playing at the Princes Theatre there are Mr. Derek Oldham, a Lancashire man, though he does not actually hail from the town of Oldham, and Miss Nellie Briercliffe, also a native of Lancashire, though she is not from the pretty little village of Briercliffe in that county. Then there is Mr. Leo Sheffield, a Yorkshireman, born in the city of York, where he was a boy chorister at the Minster, with no connections in Sheffield. These names were not assumed for professional reasons, but they happen to be the family names of the artists in question, which makes the coincidence worth noting.

## REMOVE THE ENTERTAINMENT TAX.

(TO THE EDITOR OF "THE ERA.")

Sir,—I quite agree with the letter from "Another Resident Manager," published in "The Era," that it is now time for the war tax on amusements to be taken off, but I fear this will be permanent as an extra source of revenue for the country.

I cannot, however, understand his attitude as regards the collecting of the tax, and he is obviously speaking only of his own methods.

He speaks of a "Bondsman," but surely if he pays money down, after the first purchase no bondsman is necessary. Again, he can only be referring to the old methods of issuing roll tickets by hand.

May I point out that electrically operated machines are now on the market, which use plain tickets and print date, number, and price as issued. They also record the number of the tickets and the prices issued, and the amusement tax collectors accept these figures, it only being necessary to obtain permission from the Secretary, Board of Customs and Excise, Customs House, London, to be allowed to render a statement of returns weekly. Thus we have the benefit of paying the tax after it is collected instead of before.

There is, therefore, no necessity for bondsmen; neither is it necessary to put down large sums of money in advance, with the chance of losing it by fire, or having to return tickets, involving long discussions with the authorities.

In writing the above I understand the situation, having been a touring manager for over ten years.—Yours very truly,

W. P. A.

TO THE EDITOR OF "THE ERA."

Sir,—Amongst all the splendid activities of our Associations, I notice that the vexed question of the Entertainment Tax still remains practically on the shelf. This was a war tax, but, whilst we recognise that the war has to be paid for and that the Government need money badly, still this particular tax should, in my opinion, be revised. Its disadvantages are obvious. We are almost a "controlled" industry. We are not masters in our own houses. We cannot open for charity even unless we "fill in a form." We are tax collectors and get nothing for our pains, and those of us who are on certified returns have to take out a bond that we will do something for nothing. Lastly, the tax is very oppressive.

Now I want my criticism to be constructive rather than destructive, therefore for the consideration of the Theatres Alliance I put forward the following scheme:—

The tax should be graded suitable to the earning powers, or receipts, of the various theatres or music halls, upon these lines. 5 per cent. on the first £150; from £150 to £250, 7½ per cent.; £250 to £350, 10 per cent.; and so on. Thus we pay our tax in a very much easier and fairer way. More particularly, we are free to deal with our patrons as we choose.

The number of shows given always to be declared.

Every theatre and music hall to retain the tax on the first £100 for the trouble and work (every cinema to retain the tax on the first £50 for similar reason). I give as a reason for the added emolument that theatres and music halls have very much heavier expenses.

By this scheme the Entertainment Tax as such disappears to the public, but we still contribute to the necessities of the Government. We get a return for our work, and, more especially, we get more for our seats to which undoubtedly we are entitled because of the great increases in the costs of running. We have been entirely unable to recoup ourselves because the Government stepped in and took the extra charges. The grading I have outlined can be easily adjusted at a joint conference.—Yours faithfully,

J. A. CAMPBELL.

Theatre Royal and Empire, Grantham.

Oct. 9, 1919.

TO THE EDITOR OF "THE ERA."

Sir,—Regarding the letters appearing in the "Era" under the above heading, may I, as a touring manager, put my feelings in the matter into print?

Without doubt the Entertainment Tax is a very fine source of revenue. It has been in existence on the Continent for many years, and one never hears a word against it over there. The only persons against it here are some resident managers.

It cannot be said that the Tax has interfered with business. Things have never been better in the show business than they are to-day. As a touring manager I say "Long live the Tax," and especially the interfering "police, Excise officer, and Town Clerk," as mentioned by "Another Resident Manager." With the unsolicited aid of these "interfering" gentry the anxious days (or evenings) of the touring manager are over. I can only say the Tax is a good thing in more ways than one, and I hope and trust it will never be removed.

I anticipate that my letter will bring down a storm of protests and abuse, and many will read it with righteous indignation, but unfortunately "there are others." I enclose my name and address and remain, yours obediently, NEMO.

Oct. 1, 1919.

**Authors' Society Dinner.**

The Incorporated Society of Authors, Playwrights, and Composers will hold their annual dinner on Wednesday, Nov. 12, in the Victoria Hall of the Criterion Restaurant, at 8. Major H. Hesketh-Prichard, D.S.O., M.C., will preside.

## TO OUR READERS.

We feel constrained to print the enclosed letter, without comment, from our post-bag, as some of our professional contemporaries have somewhat preened themselves on having accomplished the obvious during the recent Railway Strike:—

"Theatre Royal, Birkenhead.

"Publisher, 'The Era,'

"Dear Sir,

"Allow me to congratulate you, and at the same time to thank you, for so promptly sending me 'The Era' during the recent unfortunate strike. I cannot help admiring your enterprise. All good wishes.

"Sincerely yours,

"W. W. KELLY."


**Hovenden's British Grease Paints**

These paints are made at our Factory, guaranteed pure colours perfect, and quality better than any foreign make, and at same price. We are also producing

**LINING PENCILS & COCOA BUTTER**

These can be obtained at all High-class Hairdressers', Chemists', &c.

A few opinions from popular people.

**Mr. MARTIN HARVEY,** Grand Theatre, Hull.—"I have been intending for some time to send you a testimonial about your Grease Paints. I have given them a good trial now, and I think I can honestly say that they are superior even to the German, and that, alas! is saying a good deal. I compliment you heartily upon your achievement." **Mr. WILL EVANS,** Theatre Royal, Drury Lane.—"I thank you for sample of your Grease Paints you sent, and I find it a very excellent preparation. I shall certainly continue to use it."


# LATEST PARIS PRODUCTION.

**(BY AEROPLANE FROM OUR CORRESPONDENT.)**

**COMEDIE LEGERE AT THE THEATRE EDOUARD VII—ANOTHER STRIKE THREATENING.**

PARIS, Tuesday, Oct. 14.—A. Franck presented, at the Theatre Edouard VII. on Monday night, a three-act broad farce by M. Maquet, entitled "L'Erreur d'une nuit d'été." It is a poor effort, and not too well played either. The Edouard VII. management must lack good material to have mounted "L'Erreur d'une nuit d'Eté." The action is laid a century ago. An old marquis commissions a painter, Buret, to make the portrait of his young wife, and, as he is jealous, he insists on Mme. Buret accompanying her husband to the country mansion. But the painter is not married, and as his mistress, Rose, is too common to pass off as his wife, he takes Hermine, a friend of Rose. The marquis is a gay dog, and has arranged a room so that he can see what passes within. However, he is disappointed, as Buret is faithful to Rose, and Hermine to the lover she has left behind. Still, they love each other, and when they learn the parties left in Paris have mutually deceived them, they fall in each other's arms, to the joy of the old marquis, whose young wife carries on with his nephew in the very room prepared for the painter and his supposed wife. Thus the old husband innocently plays Peeping Tom, little imagining it is his own wife in the obscure room.

This broad and barren play met with an indifferent reception.

**Another Strike Looming.**

On the reopening of the Ba-Ta-Clan, with a new revue, on Friday, delegates of the scene shifters called attention to the fact that Madame Rasimi had not reinstated some of her hands, as provided by the agreement recently signed between the managers' association and the Intersyndical committee of the Federation du Spectacle. The interview with the manageress not having given satisfaction, the matter was brought before the managers' association, and as a result the said managers' association has now decided to break off all negotiations with the Intersyndical Committee, though offering to negotiate through the separate syndicates of each category of the theatrical profession. It is feared the strike may again be declared at a certain number of establishments.

Moreover, incidents have happened at some music halls between the reinstated musicians who are syndicated and the non-union men, who were engaged during the strike and kept on.

# ACTORS' ASSOCIATION MATTERS.

**GENERAL SECRETARY'S NOTES.**

**Annual General Meeting.**

Members are advised to read up the rules governing the above, and also those governing election of officers and council. Members not in full benefit have not the power to vote.

**Agents.**

Applications for renewal of licences will be heard on Dec. 5. Members having the slightest ground for complaint against agents should send a full written statement of same to the secretary, with all papers and documents relating to it.

**Touring Contract.**

A very satisfactory meeting was held on Monday between the managers and our representative, and the standard contract is now practically complete.

**Friday's Council Meeting.**

The usual weekly meeting of the Council was held on Friday, when there were present Mr. Sydney Valentine (in the chair), Messrs. Norman McKinnel, Murri Moncrieff, Henry Vibart, Ben Webster, Henry Oscar, Percy Clarbour, A. Harding Steerman, Miss Lisa Coleman, Miss Lilian Braithwaite, and Mr. A. Lugg (secretary).

**Out-of-Work Dole.**

Mr. Steerman drew attention to a case reported in the press of a magistrate who had refused the out-of-work dole to an actor. The Council decided that investigation should be made on this point.

**British Drama League.**

Mr. McKinnel stated that he had received a letter from the British Drama League in which he had been asked to sit on the committee, and asked whether the Council had any objection to his doing this. The Council saw no objection.

**The National Theatre.**

The present unsatisfactory position with regard to the method of conducting the above scheme was discussed by the Council, and Mr. Valentine thought that the matter should be ventilated in the press. Mr. Webster suggested that, before this was done, a letter be written to the committee asking for a financial statement, but this suggestion was overruled, and a proposal by Mr. McKinnel, seconded by Mr. Henry Vibart, that a letter be written to the "Times," was carried.

**The Late Sir Henry Irving.**

It was decided that a yearly tribute should be paid to the memory of Sir Henry Irving on the anniversary of his death, and that this year it should take the form of a wreath to be placed on his tomb in Westminster Abbey, and on his statue, with the following inscription:—"To the memory of our first President from the Actors' Association, who are humbly trying to follow his great example."

With regard to the dressing-room at the theatre in Bradford in which Sir Henry died, it was decided that the manager of the theatre be written to as to its due and proper preservation.

Forty-seven new members were enrolled.

## HAMMERSMITH STAGE HANDS' STRIKE.

To the Editor of "The Era."

Sir,—Herewith please find enclosed copy of a bill which Mr. Mulholland is having posted in Hammersmith and district. With your permission, I would like to answer some of the grotesque statements contained thereon. I will answer them in the order stated under the order "carry on."

1.—The Cause of the Strike.—Twenty-two men employed on the stage, flys, props, and lights at the King's Theatre, Hammersmith, applied to the N.A.T.E. Office asking the Executive Committee to endorse a general secretary's application on their behalf for an increase in wages. The Executive Committee discovered four of the applicants were full-time workers, viz., the master carpenter, salary £2 10s. per week; master carpenter's day man, £2 per week; property master, £2 per week; and assistant electrician, £1 15s. per week—plus 3s. per week war bonus, for a period of 60-70 hours. Eight night men were receiving 2s. 6d. a night, plus 3s. a week war bonus; and ten men were getting 2s. a show without any bonus. The strike pay-sheets prove the above statements as not being misleading and untrue.

Mr. Mulholland further states that out of the staff of eighty or thereabouts only 20 came out on strike. I want to say that Mr. Mulholland's 80 or thereabouts included the working staff of the Carl Rosa Opera Company, and the nine or ten men who set the scene were picked men and members of the N.A.T.E., who were working for the Carl Rosa Opera Company, with whom we have always been on very friendly terms, and as our actions have always been to render the best possible assistance to managers who believe in reciprocity.

Further, Mr. Mulholland did not seek an interview with the N.A.T.E., but sent one of his servants outside the theatre to ask the N.A.T.E. officials if they had any suggestions to offer. The reply was "No."

Mr. Mulholland, in his nota bene, makes a statement about the working time of the stage hand. I thought he knew better; anyway, I feel sorry for him. He advertises pre-war prices of admission. The facts are that he charges the same as one of the West End houses where the union rates are being paid. Last and not least, he states that salaries and wages have gone up 113 per cent. compared with the same period of 1914. It would be very interesting if Mr. Mulholland would publish his wages sheet for the period named.—Yours faithfully,

T. CANNON,
Executive Committee, N.A.T.E.

The N.A.T.E., 29, Portugal-street, Kingsway, Oct. 13, 1919.

The day bill to which Mr. Cannon refers was printed in full in "The Era" of Oct. 1.

**THEATRICAL EMPLOYEES' DEMANDS.**

MORE PAY AND SHORTER HOURS.

A large and enthusiastic meeting of members of the London branches of the National Association of Theatrical Employees was held at the Holborn Empire on the 5th inst. The object of the meeting was to report upon the negotiation between the Society of West End Managers and the N.A.T.E. on the union's application for increases of pay and reduction of working hours.

In April last the N.A.T.E. gave the month's notice necessary to terminate the present agreement, and supplied a revised schedule to be substituted in place thereof. Two meetings have been held with representatives of the managers, and a mass of correspondence passed between the parties. A deadlock ensued, and the members then determined to take the matter into their own hands independent of the Association. The whole case was re-stated at the meeting in question, and an animated discussion took place. A resolution, recommended by the Executive Committee, was proposed as follows:—

"That this meeting agrees to refer the application made to the Society of West-End Managers for an increase of pay and a reduction of working hours to an Arbitrator appointed by the Ministry of Labour."

To which an amendment was moved.

"That our demands shall be placed before the Managers by our own representatives, and if not accepted by them, we take the only course open to us to withdraw our labour."

Finally, the committee's recommendation was carried, on the condition agreed to by the Society of West End Managers, that any increases of pay granted by the Arbitrator dates, on and from, May 3 last.

# CONCERT PARTY NOTES.

## A Profitable Season Ahead—Musical Societies Making Ready—Saturday Concerts Booming—C.A.B.A. At Home.

**Winter Prospects.**

The strike ended and everything normal again, the winter concert season looks like proving an exceptionally favourable one. Although the dancing craze has had another of its periodical new leases of life, and must necessarily affect the concert business a little this season, there appears to be room for all. England, after five years of gloomy war, seems determined to enjoy herself; theatres and music halls are packed, long queues are nightly seen outside the picture palaces, and the concert world is sharing the prosperity of all classes of entertainment. Money is still plentiful; many of the general public are still making small fortunes while others are spending part of their war profits, Tommy is demobbed, and the excellent concerts provided for his amusement at the Front have given him an appetite for them at home; so that the concert artists' date books are fast filling. It is difficult to foresee the future, but if the generally predicted slump—the usual financial reaction that follows war—is coming, it is as well that the artists make the most of what undoubtedly is going to be a profitable season.

**Musical Societies Getting Busy.**

The well-known musical societies are all commencing their season in real earnest. Mr. George Lakeman, the musical director of the Owls Society, has already made a start on his winter series; the Choughs opened their season on Friday last, and the Shepherds Bush Society chose the same night for the commencement of their twenty-fourth season. The Victoria Musical Society opens its thirty-fourth year on Monday next at its headquarters, the Horseshoe Hotel, Tottenham Court-road. Its new organising secretary is Mr. Harold Delaine, who has long been on the committee.

**The Popular "Pop."**

There is also a considerable extension of the Saturday Popular Concerts this season, for in addition to the excellent entertainments arranged by Mr. J. A. Meale at the Westminster Central Hall, and the similar concerts held at the Edmonton and East Ham Central Halls, Mr. Frank Idle is again, in contradiction to his name, busy arranging his high-class programmes at the Kingsway Hall, while Mr. J. Stanley Verde is brightening the East End by a series of popular concerts at the People's Palace. A new series of concerts has been commenced by Mr. Percy Wilson, the well-known organist, and Mr. Leslie Carter at the Walford Green Memorial Hall, Hither Green, so it would appear that before long every suburb will have its own "Pops" and concert artists in town will, at any rate, be busy on Saturdays.

We hear, too, that a new departure is to be made by the Edmonton Tradesmen's Association, who intend running a series of monthly concerts in the district on the early closing day, Thursday, the first of which is to be held on the 30th inst. It provides an opportunity for tradesmen who cannot attend the Saturday concerts to hear high-class music on their half-day rest, and the example might well be copied by Tradesmen's Associations in other districts.

**The C.A.B.A.**

The first fortnightly "At Home" of the season of the C.A.B.A. is to be held at St. George's Hall on Sunday next, at 7 o'clock, when Mr. Nevil Maskelyne will preside. Among those who have promised to appear are Edith Trevor, Rosa Dallow, Alice Lilley, Thorpe Bates, Phillip Ritte, Murray Ashford, Leslie Harris, Thornley Dodge, "Wilkie," "Musicus," and the Northern Symphony Orchestra—truly a noble array of talent. We are looking for great things from the C.A.B.A. this season, more especially the development of the business side of their work, and hope we shall not be disappointed.

**Peter's Return.**

Last Saturday that genial baritone, Peter Dawson, who sailed for South Africa in May, 1917, and later visited his native heath, Australia, returned to England, and we understand will make his reappearance at the Albert Hall on November 3 with Mme. Tetrazzini. It is a welcome return, both by music lovers and all those who personally know this good-humoured artist. Peter bubbles over with natural humour and vivacity—a temperament many comedians might justly envy, while his sympathy with those in distress can be judged from the fact that he has assisted in raising something like £150,000 for the Red Cross. He has also done a more active share in the war work, too, for while in Australia he enlisted as a private in the Australian forces, and was only recently demobilised as "Company Sergt.-Major Dawson." It is to be hoped he will soon make more gramophone records, his clear, resonant voice being second to none for record making.

## N.S.L. CONCERTS.

**THE ALHAMBRA.**

That fine body of musicians the band of the Irish Guards were in rare form on Sunday, and were lavishly applauded for all they undertook. Liszt's Hungarian Rhapsody No. 2 was rendered with all the appropriate verve and richness of tone, and to prove their versatility an insistent demand for an encore resulted in a capital performance of the Missouri Waltz. Mr. Ivor Walters introduced a new song, "Should One of Us be Sleeping," by the well-known composer, Mr. Kennedy Russell. The music of this song is well in keeping with the tender sentiments of the words (by Mr. Edward Lockton), and accompanied by the composer *in propria persona*, found a very ready acceptance from an enthusiastic audience. Miss Annie Rees was well suited with Eric Coates' wistful and delicate "The Fairy Tales of Ireland," and as an encore sang Edward German's delightful "Love is Meant to Make Us Glad." Miss Ethel Toms found an admirable vehicle for her rich voice in Saint-Saëns' evergreen "Softly Awakes My Heart," from "Samson and Delilah"; whilst Miss Dora Labbette was no less successful in an air of a somewhat different nature, "With Verdure Clad," from Haydn's "Creation." Other pleasant items included the tasteful rendering of two of Landon Ronald's songs by Miss Rene Maxwell, the excellent singing of Miss Violet Openshaw in Hamilton Harty's "Sea Wrack," and a couple of songs sung by Mr. Leonard Lovesey in his inimitable manner. Mr. Thorpe Bates came in for a huge reception, and used his resonant baritone voice with distinction in a couple of songs, including Lohr's "The Three Comrades," whilst variety was lent to the evening by Miss Lilian Braithwaite and Mr. Dawson Milward, and Miss Muriel George and Mr. Ernest Butcher.

**EMPRESS, BRIXTON.**

The N.S.L. concert at the Empress, Brixton, was, as usual, well attended on Sunday evening. The lady vocalists included Miss Doris Smerdon, who opened with "Beyond the Dawn," and "I Passed by Your Window," as an encore. Miss Annie Rees, appearing as deputy for Miss M. Destella, was successful in her rendering of "Coming to You," and "My Treasure." Mr. Frederic Gregory scored with Douglas Grant's "Old Barty," giving as an encore "The Blind Ploughman." Later he sang Hubert Grover's "Finella." Miss Gladys Glover and Mr. Geoffrey Arnott contributed a duet from "Going Up," and were also heard to advantage in other comedy duets. The selections played by the Prince of Wales' Military Band (conductor, Lieut. F. W. Skepelhorn) were all played in spirited style, and well received, as were also cornet solos by Mr. R. Gay, a piccolo solo by Mr. W. Valentine, and a concertina selection, etc., by Mr. Harry Morton. Mr. J. W. Doubtfire is the League's manager at this hall.

**FINSBURY PARK EMPIRE.**

Mr. Frederick Stock's Orchestra supplied the instrumental music at the N.S.L. concert given at the Finsbury Park Empire on Sunday evening, when Manager W. Sulston was again placed in the position of having to announce to late comers that there were no vacant seats in the house. A hearty welcome awaited both Mr. Joseph Cheetham and Mr. Harry Kemp, the first-mentioned being heard to advantage in three of "The Chimney Corner Songs" (Meale), and later in "A Farewell," and other ballads. Mr. Harry Kemp, besides giving "The Beat of the Drum" (Simpson) with much spirit, joined Miss Winnie Vaughan in several excellently rendered duets. Miss Winifred Lawson sang "Il Bacio," "Valse of Arcady," and other songs in charming style. Mr. Rupert Hazell delighted the audience with his well-varied entertainment. The selections given by the orchestra included the overture from Rossini's "William Tell," and the Grand Fantasia from Verdi's "Rigoletto."


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# CONCERTS OF THE WEEK.

**THE ENOCH CONCERT.**

Five new songs had "first performance" at the Enoch concert in Central Hall on Saturday afternoon. Mr. Walter Hyde sang two of them—"Love in Dreams" and "After Love"—numbers taken from a cycle by Landon Ronald called "Four Silhouettes." The words of both are by Arthur Symons. Mr. Hyde did his utmost for both—in fact, one could hardly hope to hear them more beautifully sung. Later on he gave a couple of Coleridge-Taylor's too-much-neglected songs, "Dreaming for Ever" and "Beauty and Song." Two of the other new songs were by Arthur Meale—"Twixt Hay-time and Harvest" and "Dancing on the Green," from the cycle, "Hearth and Home." Both lyrics are by Helen Taylor. Miss Annie Rees' bright lyric soprano, well suited in both numbers, won for them immediate acceptance. Mr. John Buckley was the third "introducer." His "first performance" was a humorous yokel ditty with an excellent tag (the words, by Habberton Lulham, first appeared in "Punch"), pointed by Easthope Martin's neat treatment. Mr. Buckley revelled in the song—so did his hearers. Afterwards he sang another Easthope Martin number, "Timberlore," one of the best type of "patriotic" song. More of the same composer's songs were sung by Miss Katherine Arkandy, the light soprano with the crystal clear voice, who made a notable success as a débutante in the Covent Garden season. Her choice fell on "St. Valentine's Day" and "The Brightest Day," out of "Red Letter Days," and she sang them—and Landon Ronald's charming "Sylvan" and "A Little Love Serenade" besides—most delightfully.

May Brahe was represented by her "Hawthorn" and "There's a Whisper in the Air," both very well known. Miss Brahe seems to be particularly successful in writing for contraltos, and Miss Paula St. Clair evidently enjoyed singing these songs as much as the audience enjoyed hearing them.

That fine artist, Capt. Herbert Heyner, now back to his pre-active service form—and even something better than that—made only one appearance, but his singing of three of Landon Ronald's songs, "Remembrance," an eloquent setting of Christina Rossetti's poem, and "Away on the Hill" and "A Little Winding Road," was a notable feature of the concert.

In between the songs came organ solos by Mr. Meale (who, like Miss Brahe and Mr. Martin, accompanied his own songs) violin solos by Miss Margaret Fairless, played in her accustomed clean-cut, decisive style (with Mr. Percy Kahn at the piano), and piano solos, including a brilliant Scherzo of his own, by Mr. Sydney Rosenbloom. And Miss Georgia Drayson told some of her good stories.

**CENTRAL HALL.**

This season sees the Central Hall Saturday "Pops" still booming, with an even more pronounced boom than that of last year. The other night (when there was not a vacant seat in the house) the joyous company of entertainers was headed by Miss Mabel Manson, a great favourite at Westminster, as elsewhere. Miss Manson gets all there is to get out of a ballad—and, incidentally, uses a sweet, round, mezza voce very beautifully—and she was not let off until she had sung six songs in the first half alone! One of them was the late Willie Manson's "A Birthday," and there is no need to say how sympathetically it was sung.

Miss Annie Johnson, the contralto of the evening, knows how to set forth the charms of an appealing "home-and-fireside" song, and in Arthur Meale's "Home is Where You Are" she found an appealing one indeed. As an "encore," for a complete change, she sang Siebel's song out of "Faust"—another happy choice. Mr. Topliss Green, whose baritone grows in richness and sonority, was in fine form in Kenneth Russell's "Songs of Desert Blue." Afterwards—in response to the inevitable, &c.—he sang about "Clothes-props." It was a good song—so was "The Company Sergeant-Major," the second encore. The quartette of singers was completed by Mr. John Booth, the popular tenor, who made up for being late in coming by giving double measure in both halves of the programme.

Mr. Haydn Wood's appearance on the platform was the signal for an outburst of applause. Some of his violin solos were of the showy, brilliant type; others were tender lullabies. And he played both sorts equally well. Of course, there were organ solos from Mr. J. A. Meale. He first gave his own introduction, variations, and fugue on the air, "The Vicar of Bray," and a wonderfully clever thing it is.

Then there were recitations by Mr. Cecil H. Wilson (his dramatic story of the once-a-millionaire musician-tramp held his hearers breathless), and lively "turns" by Mr. A. E. Nickolds, who plays the zither banjo in a style to turn the mere amateur, who has spent his life in a hopeless struggle with that exasperating instrument, green with envy; and an excruciatingly funny "Interlude," by Mr. George Buck, in the character of a lugubrious "worm" who "hadn't spoken to his wife for three weeks because he didn't like to interrupt her."

**KINGSWAY HALL.**

Saturday night's soprano at Kingsway Hall, where the season is already in full swing and prospering greatly, was Miss Megan Foster, that dainty singer with a voice as fresh as an April morn. A. A. Needham's "The Fairies' Lullaby" is a song of yesterday, but well worth hearing to-day—when Miss Foster sings it. A very pleasant mezza contralto, both sweet and telling, has Miss Sybil Goodchild. She was at her best when she told, in a simple, charming way, about "That Old-fashioned Mother of Mine." Both Mr. John Collett, who owns a ringing tenor, and Mr. Joseph Farrington, the bass with the sonorous organ tones, after singing several songs a-piece, joined in a performance of that old, trusty favourite, "Watchman, What of the Night," which, like Sylvia, never fails to please. They followed this up with a topical ditty about "Specials." The voices seemed to blend unusually well, the singers are at home in both comic and "straight" stuff, and altogether may be reckoned with as successful duettists.

One of the best things of the evening was Mr. Frank Idle's fine performance of Sibelius' "Finlandia" on the organ. Much appreciated, too were the solos played by Mr. Sydney Brooks, who showed himself a real wizard of the 'cello bow. Mr. Stanley Collins decorated his conjuring tricks with drollest patter. Miss Dorothy Watson's singing of songs of the "Ellen" type proves her possession of a fund of quiet humour.

**Bournemouth's Municipal Choir.**

Bournemouth Corporation is making arrangements for the coming season, viz., on December 3 for a performance of Mendelssohn's "Hymn of Praise" and "National Folk Songs"; and on January 14 for "The Messiah," and in the week commencing April 19 for a musical festival, comprising "The Dream of Gerontius," "The Messiah" and "Hiawatha," with competitions open to the South of England for vocalists, etc.

# TOURING CONCERT PARTIES.

| NAME. | PROPRIETOR. | OCT. 13. | OCT. 20. | NEXT VACANCY * |
|---|---|---|---|---|
| AIR BELLES | Christine Roy | | Pavilion, Rusholme. | |
| A LA MODE | Sydney Lester | Lecture Hall, Hull | | |
| ALL SIR GARNETS | | Victoria Park, Swansea. (Resident). | | |
| BUMELE PIERROTS | | Beach Pav., Leven, N.B. (Summer Season). | | |
| BUSYBODIES | Toft & Townley | | | |
| CHIC | | Southport. (Resident). | | |
| CURIOS | Ernest Crampton | Bohemia, Broadstairs. | Pier, Southsea. | |
| FRILLS AND FLOUNCES | | | Pavilion, Derby. | |
| GEMS, THE BRILLIANT | Ben Whitworth | Grand Th., Wath-on-Dearne. | | |
| HUSTLERS | Harry Bright | Clarence Pier, Southsea | Clarence Pier, Southsea. | |
| JOVIAL JOLLIES | Bert Grapho | O.H., Burton-on-Trent. (Summer Season). | | |
| LODESTONES | Tom Percival | Pier Pav., Hunstanton (Summer Season). | | |
| MALCOLM SCOTT C.P. | | The Lawns, Hove. (Summer Season). | | |
| ONLOOKERS | Harry Bluet | Pier, Eastbourne. (Summer Season). | | |
| PEDLARS | Leslie Fuller | Coliseum, Whitby. (Summer Season). | | |
| P.P.P.'S | Gane & Morley | | Kursaal, Whitley Bay. | |
| POPPIES | Tissington & Craig | Strollers' Pav., Derby. | Playhouse, Felixstowe | |
| PUNCHINELLI | Gane & Morley | Pavilion, Torquay. | | |
| QUALITIES | Edyth Dare | Pier, Sandown. (Summer Season). | | |
| QUEERS | | Palace, Newry. | | |
| QUIXOTES | | Arcadia, Llandudno. (Summer Season). | | |
| ROYAL SCARLETS | Geo. Christian | Empire, Stony Stratford. | T.R., Waterford. | |
| SCOTTISH DONS | Jack Lawrence | Glasgow. | | |
| SUMMITS | Albert Lyon | Lyric, Hull. | Spa, Bridlington. | |
| SUPERBS | | Pavilion, Rusholme. | Pavilion, Rusholme. | |
| TOPICS | Lister Reekie | Winter Gdns., Ramsgate. | Winter Gdns., Margate. | |
| TOPPERS | Jessie Templeton | Hippo., Bedminster. | Hippo., Bedminster. | |
| WAVELETS | | Harbour Pav., Morecambe. (Resident). | | |
| WHITE STARS | | Marine Gdns., Ramsgate. (Resident). | | |
| WITS | Richard Jerome | Leas Pav., Folkestone. | | |

* The charge for inserting date of next Vacancy in this column is 1/- per insertion prepaid.

# THE CONCERT WORLD.

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**CHOUGH MUSICAL SOCIETY.**

The Great Hall of the Cannon Street Hotel was crowded to capacity on Friday, when the above society opened its forty-first season. The society is renowned for its excellent vocal and instrumental music; so musical are its members that humorous entertainers are barred, their contention being that there can be no monotony in really high-class music. On Friday Miss Dorothy Greene won early favour for her soprano numbers, Miss Florence Hyde's full contralto voice being equally appreciated. Mr. David Ellis was vociferously applauded for "Lend Me Your Aid," and Mr. Joseph Farrington proved as popular a bass baritone as ever. Mr. Ceredig Walters deputised for Mr. Ivor Foster, and his fine baritone voice soon captivated the audience. Mr. Turle Lee, the society's veteran accompanist, was at the piano, and Mr. Haydn Wood charmed the audience with his well-known violin solos.

Mr. Harry Godfrey, after five years of war (and retired captain), has again organised his bands. He is son of the late Lieut. Dan Godfrey.

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ADELINA A. LEVEY (C.A.B.A.), the Famous Story-teller, has pleasure in announcing that she is now reciting a new poem, "Dwellers in Darkness," by an Anonymous Author, in aid of St. Dunstan's Victory Fund, 306, Regent-street, W., for Blinded Soldiers and Sailors.

The "Mummie" Reciter, 1s., from the Fountain Publishing Co., 6, Roehampton-lane, S.W. 15.

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MR. HARRY GODFREY (5 years' War Service) (SON of the LATE LIEUT. DAN GODFREY), 58, Beechcroft Road Upper Tooting, London, S.W. 17. *Reference to above: Will Artistes, Instrumentalists and Music Publishers please write in.*

**Catlin's.**

That popular combination, Catlin's Royal Pierrots, is appearing this week in the Opera House, on the New Spa, Bridlington. Several of the old favourites are in the troupe, which includes Sidney Frere, the versatile comedian; A. McAllister, comedian and monologist; Reg. Edwards, light comedian and dancer; J. Russell Gower, baritone; Reg. Belmont, solo pianist and accompanist; Gladys Watson, soubrette and dancer; Ethel Gordon, soprano; Madge West, vocal soubrette; and the talented proprietor of the troupe, Mr. Will Catlin.

**Bridlington Spa.**

Mr. Gershom Parkington, whose orchestra has been such a success on the Spa at Bridlington, brought the season to a close on Sunday evening. Mr. Parkington has gained hosts of friends during the summer, and the audiences have been treated to some choice programmes. To mark their appreciation of the pleasure they have derived, a number of his admirers presented him with a gold cigarette case, and a subscription was also got up for the members of the orchestra. The Town Council, who are the owners of the Spa, have re-engaged Mr. Parkington for the whole of the season of 1920, which will commence at Easter, and be continued up to October.


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'Tis Just A Tiny Cottage. Words by LIEUT. S. MARCHANT, Music by JACK THOMPSON. To be SUNG DAILY, from Oct. 13-18, at the EMPIRE, ILFORD, by the COMPOSER. Also from 13th to 18th at KING'S HALL, DOVER, by Miss MARJORIE BOWYA, and by Mr. HENRY McCALL at Future Engagements.

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# FROM THE PROVINCES.

## NOTES AND NEWS OF TOURING PLAYS.

### ARBROATH.

OLYMPIA.—R. M., Mr. D. M'Innes; Mus. D., Mr. T. W. Parsons.—Alice Brady, in "The Knife," and pictures.

### ASHTON-UNDER-LYNE.

THEATRE ROYAL.—P. & M., Mr. Chas. Revill; A. M., Mr. Chas. Revill, Junr.—Mr. Louis Casson is presenting here the romantic musical play, "Girl of the Golden Gate." Misses Nellie Vancourt, Ethel Martell, Augustus Cramer, Fred Lyne, Jack Lawrence, and Sam Lockridge are excellent principals.

EMPIRE HIPPODROME.—P., Messrs. W. H. Broadhead & Son; G. M., Mr. H. Winstanley; A. M., Mr. Jno. Boyle.—The bill includes a musical dancing fantasy, with performances by Harold Moss, as Norfolk gypsy violinist, and Isobel Maachah as a premiere danseuse; Kitty Storrow appears in her latest successes; Tom Williams, the popular Welsh baritone; Rousby and Rene, as "Two Lancashire Folk," in some true life characters; Arthur Lewis, character comedian and expert clog dancer; Astill and Fontaine, assisted by Miss Gwen Fontaine, in a novel scene, "Early Morning in a Farmyard"; the Lombards Troupe, in gymnastic novelty; O'Wray and O'Dare, burlesque comedians.

PICTURE PAVILION. — P., Messrs. W. H. Broadhead & Son; G. M., Mr. H. Winstanley; A. M., Mr. Jno. Boyle.—Desmond and Pauline Rae and piano in a musical act; and pictures.
Boors, The Chemists, 140 Old-sq.

### ATTERCLIFFE.

PALACE.—L., Messrs. Walker and Bennett; B. M., Mr. Arthur R. Walker; A. M., Mr. Edwin F. Gaunt.—This week's excellent bill includes Betancourt, French Cuban equilibrist; Mme. Richardson's Seven Dandy Lassies, song and dance scena; Billy May and Bert Maples, comedians; Le Roy and Macer, vocalists and dancers; Alec Fredson, whistling entertainer; Len Drew, coloured coon, in song and dance.

### BARROW-IN-FURNESS.

ROYALTY. — L., Mr. Hugh Robertson; M., Mr. T. E. Evans.—Percy Hutchison's company in "Brewster's Millions."

TIVOLI.—L., Signor Pepi; M., Mr. G. Johnson. — Kuming and Windsor, Jack Birchley, Ninette, Jimmy Loft, Chas. Ancaster, Sisters Reeve, and the Gibbon Duo.

PALACE.—L. and M., Mr. C. Finch Hatton.—"The Powder Girl," featuring Doris May and Willie Cave.

HIS MAJESTY'S.—L. and M., Mrs. Calvert Routledge.—Harry Leslie's concert party, Cadets.

### BATH.

THEATRE ROYAL.—L. & M., Mr. Arthur Carlton, J.P.; R. M., Mr. Shelford Walsh; Mus. D., Mr. C. W. Hodges.—After an interim of three years, on account of the war, the Bath Operatic Society renew operations this week by presenting the ever-popular comic opera, "The Gondoliers." Mr. Shelford Walsh, who as a producer of Savoy operas for amateur societies is so well known, being now resident manager of the theatre, has for some weeks coached the members, and is responsible for the stage management. Mr. H. Brice Mundy (our local correspondent) is the hon. conductor. The bookings for the week are excellent.

PALACE.—D., Mr. W. S. Pearce.—"The Maid of the South" is paying a return visit to Bath, and the brightness of the revue, together with its up-to-date comedy, gives much enjoyment to the crowds that twice nightly flock to this popular house.

PUMP ROOM.—D., Mr. John Hatton; Mus. D., Mr. G. B. Robinson.—In addition to the usual daily concerts this week the special bookings include the first appearance in Bath of the great pianist, Lamond, who is announced to give two recitals tomorrow (Thursday). On Friday, the Blind Musicians from St. Dunstan's, under the direction of Mr. Avaton Collard, are paying a return visit and will give two concerts. On Saturday, the young English violinist, Mr. Frederick Holding, whose playing is so greatly appreciated locally, will re-appear before the Bath public.
Boors, The Chemists, 21-22, Union-street; 56, Southgate-street.

### BATLEY.

THEATRE AND OPERA HOUSE.—G. M., Mr. Perci Leonard; Mus. D., Mr. A. Hirst.—Messrs. Macdonald and Young present the farce, "Fair and Warmer."

### BELFAST.

GRAND OPERA HOUSE.—M. D., Mr. Fred. W. Marsden; A. M., Mr. James M. McCann.—Mr. Percy Hutchison's company opened here on Monday in "The Luck of the Navy." The cast includes Mr. Norman B. Cannon, Zerlina Harrington, Aileen Firminger, Mr. Ernest Digges.

ROYAL HIPPODROME.—R. M., Mr. Henry T. Downs.—The top of the bill here is occupied by the Edgar Hudson Quintette, who appear with much success in their musical entertainment. The Westminster Singers make a big hit; and The Big Timers presented by Allan Rochester appear in song, dance, and comedy. Also billed are Good and Heras, in comedy and tumbling; Nat Boss, Italian comedian; Lyle and Lee, capital comedians and dancers; Maggie Benson at the piano; and Harry Barclay, character comedian.

EMPIRE.—L., Mr. Barney Armstrong; G. M., Mr. Vincent Potter.—The Sun Spots concert party top the bill, and their unique performance has been loudly acclaimed. Ella Gold is a delightful comedienne and fine dancer; and the Fandor Troupe of lady acrobatic trick cyclists, execute some extraordinary feats. Carney and Sharpe are big favourites here; and Mr. Oliver Conroy is a droll comedian. Also billed are Smith and Joyce; The Singing Newsboy; and Larlene, double-voiced vocalist.

GAIETY.—G. M., Mr. Ernest E. Forbes.—Vaudeville here by McGregor and Roy, in comedy act; and Tom Witt, comedian.

WEST, BELFAST.—G. M., Mr. Tom Dramard.—Here are Craven and Croft, comedy duo; and Mr. Tony Arnol, a singer of sensible songs.

### BOURNEMOUTH.

THEATRE ROYAL.—S. P., Messrs. David Allen and Sons; S. L., Mme. Gertrude Mouillot; R. M., Mr. Hubert Dunbar; Mus. D., Mr. Tom Brown.—Mr. Arthur Bourchier's company present "Scandal." The leading parts are admirably sustained by Miss Joan Crossley and Mr. William Home.

BOSCOMBE HIPPODROME.—R. M., Mr. Claude E. Marner; Mus. D., Mr. Fred. Leahe.—An excellent variety show includes the Great Carmo, Kublick, Tom Stuart, the Dubins, and Vi and Viola.
Boors, The Chemists, 103, Commercial-rd., 76-78, Old Christchurch-rd.; 50, Charminster-rd.; and 302, Holdenhurst-rd.

### BRADFORD

THEATRE ROYAL.—L. & M. D., Mr. N. Hepworth; G. M., Mr. W. Harris; A. M., Mr. H. Martell, jun.—"The Lilac Domino."

PRINCE'S.—P., Mr. F. Laidler; M., Mr. F. Yearsley.—Miss Henrietta Schrier and company in "It's a Long Way no Longer."

ALHAMBRA.—M. D., Mr. F. Laidler; M., Mr. P. A. Lennon; Mus. D., Mr. G. W. Jackson.—Nellie Wallace, comedienne; the Margaret Golda Quartette; Bert La Mont presents the Cowboy Minstrels; G. S. Melvin, the versatile Scot; Akron, comedian; Spence and Jocelyn, comedy duo; Mutt and Jeff, American comedians.
Boors, The Chemists, 60-62, Kirkgate.

### BRISTOL.

PRINCE'S. — Licensee, Mrs. James Macready Chute; M. D., Mrs. Chute and Mr. John Hart; R. M. & T., Mr. J. Ellis Miller; Asst. M., Mr. George M. Chute; Mus. D., Mr. George R. Chapman.—The George Edwardes productions, under the direction of Robert Evett, is presenting the musical play, "Betty." The cast including Lionel Victor, Charles F. Cooke, H. E. Pearce, Alfred Wellesley, Eve Bevington, Mabel Munro, and May Ralph.

THEATRE ROYAL.—R. M., Mr. Alfred H. Hook; Mus. D., Mr. Malcolm W. Young.—The interesting play, "A Wife for a Day," is the attraction here.

HIPPODROME. — M. D., Sir Oswald Stoll; R. M., Mr. S. Fortescue Harrison; Asst. M., Mr. Edward Fryer; Mus. D., Mr. Howard W. Galpin.—Mr. Lew Lake is presenting his musical comedy naval play, "Sons of the Sea." The cast includes Bob Stevens and Frank Harwood; and Leo Cudd's Jazz Band; and May McGuffin's Twirlers are amongst the attractions introduced. Pictures of events of the day conclude.

EMPIRE.—L. & M., Mr. Sid Macaire; Asst. M., Mr. Frank Riego; Mus. D., Mr. Bert Hunter.—Mr. Harry Day is presenting his new musical revue, "On the Wing."
Boors, The Chemists, 9-10, Wine-street.

### BURNLEY.

VICTORIA OPERA HOUSE.—P., Victoria Opera House Co., Ltd.; M. D., Mr. W. C. Horner.—Comic Operas (1915), Ltd., present J. Bannister Howard's chief company in "The Belle of New York."

EMPIRE.—P., Victoria Opera House Co., Ltd.; M. D., Mr. W. C. Horner.—Fred Waite, the Lancashire comedian and author; Cari Lynn, animal impersonator; Ernesto, juggler and Musical act; Lowdin, the Ragged Violinist; Velmas, the globe singer; Dan Graham, comedian; Les Eldons, comedy equilibrists.

PALACE.—P., The Burnley Palace and Hippodrome, Ltd.; M. D., The Macnaghten Vaudeville Circuit, Ltd.; R. M., Mr. H. Rinton.—Jock McKay, Scotch comedian; Geo. Ackroyd and Rose Hardy, in a musical offering; Bert Ferrell, Dutch comedian; Allan Shaw, money-making wizard; Sydney [illegible] Neelon, Three Neslos, in sensational comedy gymnastic act; Fayre Four, in a musical pot-pourri.

VICTORIA.—"La Poupee."
Boors, The Chemists, 90, St. James-street.

### BURSLEM.

HIPPODROME. — P., Mr. P. Collins.—M., Mr. J. Johnson.—Matt Melrose presents "Pekin to Paris."
Boors, The Chemists, 28-30, Queen's-rd.

### BURY.

HIPPODROME. — P., Messrs. W. H. Broadhead and Son; R. M., Mr. J. Raymond Furniss; M. D., Mr. Heywood.—Victor Niblo tops this week's bill with his marvellous talking parrots. Other entertaining items are provided by Ernie Redfern, comedian; Four Elmores, in comedy boxing and acrobatic skit; Paul, Pauline, and Piano, entertainers; the Norman Brooks Trio of musicians; Hilda Mostyn, chorus comedienne; the Holts (Bob and Frank), comedians; and Stacey and Tinney, "In Burlesques."
Boors, The Chemists, 5, Silver-street.

### BUXTON.

OPERA HOUSE.—P., Buxton Gardens Co., Ltd.; Sec. & G. M., Mr. F. A. Hastings; Mus. D., Mr. G. F. Burgiss.—Henry Baynton Shakespearean Repertoire Company.

HIPPODROME.—L. & M., Mr. Allan Milton; Mus. D., Mr. Reg. Goddard.—Mangin and Kerbell, "Those Two Boys"; the Frasers, in a dancing and singing act; pictures, &c.
Boors, The Chemists, 46-50, Spring-gardens

### CAMBRIDGE.

NEW THEATRE.—M. D., Mr. W. B. Redfern, J.P., D.L.; Asst. M., Mr. P. H. Adams; Mus. D., Mr. W. Gilby Briggs.—On Monday and two following nights Mr. H. V. Esmond's company in "The Law Divine," followed on Thursday, Friday, and Saturday by Gilbert Miller's company in "Nothing But The Truth."
Boors, The Chemists, 31, Petty Cury; 6, Market-hill; 86 Mill-rd.

### CANNOCK.

HIPPODROME.—L., Mr. B. Kennedy; M., Mrs. H. Elliman; Mus. D., Mr. A. A. Thompson.—Jack Igo's revue, "It's Champion, Isn't It?" is the attraction.

### CARDIFF.

NEW THEATRE.—Sole P. and M., Mr. Robert Redford; Mus. D., Mr. Arthur Angle.—The Royal Carl Rosa Opera Co. is attracting large audiences here, the repertoire including "Carmen," "Tannhäuser," "Faust," "Tales of Hoffmann," &c.

EMPIRE.—P., Moss' Empires, Ltd.; A. M., Mr. C. T. Hutchison; Mus. D., Mr. David Griffiths.—This week's programme includes charming Ella Retford; Edward Cross'and's Melody Makers; the versatile Nina Gordon; Jack Thomas, the popular comedian; The Gladiators; Mlle. Doria and Dusty Rhodes.
Boors, The Chemists, 36, Queen-street; 31, Albany-road.

### CHELTENHAM.

THEATRE AND OPERA HOUSE.—L., Mr. Robert Redford; G. M., Mr. H. Oswald Redford; Mus. D., Mr. Horace Teague.—Messrs. Macdonald and Young introduce "The Boy," with Miss Isa Bowman as Millicent Meebles, and Mr. Edward Lewis as the Magistrate, supported by a talented cast.

GILLSMITH'S HIPPODROME.—M. D., Mr. C. Gillsmith; A. M., Mr. E. J. Cornock; Mus. D., Mr. A. Griffin. — Harry Claff in "An Arabian Night," Lowell Bros., Bryan O'Sullivan.

TOWN HALL.—P., Cheltenham Corporation.—On Monday Miss Marie Hall, Mr. Ben Davies, Miss Ella Benbow, were here, together with the famous Bournemouth orchestra, under the baton of Mr. Dan Godfrey.
Boors, The Chemists, 129-130, High-street.

### CROYDON.

GRAND.—L. & M., Mr. Cyril Royce; A. M., Mr. W. J. White; Mus. D., Mr. H. A. J. Nation.—"Girl From Ciro's" is here.

EMPIRE PALACE.—M. D., Mr. Charles Gulliver; M., Mr. Eustace Jay; Mus. D., Mr. H. Chapman.—Lew Lake's production, "Pretty Peggy," featuring Chas. Austin, Toots Pounds, and Lorna Pounds.
Boors, The Chemists, 38, George-st.; 42-44, North End.

### DEVONPORT.

HIPPODROME.—G. M., Mr. E. E. Harper; M. D., Mr. Wolfe.—A good programme is presented here by Wallace Selkirk's juvenile spectacle, "Clans of Bonnie Scotland"; Hengler Bros., the silent comedians; Lynn and Green, in the laughable absurdity, "Pte. 'Enery 'Awkins"; Oriental Trio, in musical act; Harry Atkinson, the Australian Orpheus; Vera Carrie, in speciality act; Laurie Howard, comedian.

### DEWSBURY.

THEATRE ROYAL. — P., Northern Theatres Co., Ltd.; R. M., Mr. J. Herbert Asquith; Mus. D., Mr. J. Field. — Mr. Robert Courtneidge's company in "The Arcadians," featuring Fred Evison, Mildred Telford, and Harold Clemence.

EMPIRE.—P., Messrs. G. W. and G. E. Smith; G. M., Mr. Geo. E. Smith; R. M., Mr. B. J. Jackett; Mus. D., Mr. E. G. Summerfield. — The Mongadors, French clever and comedy jugglers; Bert Irving, conjurer; Rydells, speciality artist; Selig and Hart, "so different" comedians; Musical Monarchs, refined musical act; Jack Byrne, new star comedian; The Three Mahers, the limit in dancing.
Boors, The Chemists, 38, Market-place.

### DONCASTER.

PALACE.—P., Palace Theatre (Doncaster), Ltd.; R. M., Mr. J. W. North.—Jazon and Montgomery present "The Red Moon," featuring Edwin Lawrence.

GRAND.—L., Palace Theatre (Doncaster), Ltd.; R. M., Mr. J. W. North.—Messrs. Armitage and Arthur Leigh's company in "The Barrier," "The Hypocrites," "The Lion and the Mouse," and "The Master of the House."
Boors, The Chemists, 71, Frenchgate.

### DOVER.

ROYAL HIPPODROME.—Matthew H. Glenville's company in the new drama, "Daddy's Girl."

KING'S HALL (pictures).—Marjorie Bowja, with her violin and piano.
Boors, The Chemists, 11, Cannon-street.

### DUNDEE.

KING'S.—P., Dundee Theatres, Ltd.; M. D. & Licensee, Mr. W. Firth; D. & M., Mr. J. H. Oakden; Mus. D., Mr. Wm. Hartley.—"All Clear," musical farcical comedy, is presented here, and proves a thoroughly entertaining show. The principal comedian is Billy Danvers, who, as Potts the Gardener, is very amusing. Appearing also are The Bells, in a versatile gymnastic novelty act.

QUEEN'S.—P., Mr. Arthur Henderson.—The Holt Trio, musical entertainers, and Harry Lamb, comedian, contribute the variety section here. Pictures complete.

MAIN-STREET THEATRE.—P., Mrs. Burke.—Pop Carson, a popular male impersonator, and Kris Kenny, a clever novelty entertainer, appear here. Pictures complete.

KINNAIRD PICTURE HOUSE.—L., Messrs. Hamilton Bros.; M., Mr. Victor Hamilton; Mus. D., Mr. H. E. Loseby.—The Symphony Orchestra is now under the direction of Mr. H. E. Loseby, late musical director of Her Majesty's Theatre.
Boors, The Chemists, 14, Reform-st.

### EASTBOURNE.

DEVONSHIRE PARK THEATRE.—L. & M., Messrs. Murray King and Clark; M., Mr. Douglas Gordon; Mus. D., Mr. Fred. Seymour.—"In the Night Watch."

PIER THEATRE.—M., Mr. H. Owen Taylor; Mus. D., Mr. E. W. Pelgen.—Mr. Thos. C., Dagnall's company in "The Land of Promise."

ROYAL HIPPODROME.—M. D., Mr. Sidney W. Winter; M., Mr. H. Raymond; Mus. D., Mr. W. H. Ash.—G. W. Blackie's company in "Sky High."

DEVONSHIRE PARK WINTER GARDENS.—M. and Sec., Mr. E. A. Brown.—Daily performances by the Devonshire Park Winter Orchestra, under the direction of Mr. Emlyn Thomas. Artists: The Grexham Singers, Mr. Reginald Crawford, tenor; Miss Dodo Slade, mezzo-soprano; and Mr. Charles Heslop; and "The Brownies."
Boors, The Chemists, 14-16, Sussex-gardens; 6, Seaside.

### GAINSBOROUGH.

KING'S.—Lessee, Arthur Carlton; R. M., Stanley Hooper; Mus. D., E. E. Leaning.—Messrs. Ralland and Cameron's company are paying a return visit with "Peg o' my Heart."
Boors, The Chemists, 30, Market-place.

### GOOLE.

COLISEUM.—P. & M., Mr. Ben Popplewell; Asst. M., Mr. Eric Popplewell; Mus. D., Mr. Frank L. Finlay.—Irma Lorraine, French posesse, and company, in representations of the Five Arts; Charles Hatch, comedian; The Maro Duo, triple bar comedians; Horace Kirk, boy cornettist; Le Belle Julia, dancer; Bert Castle, comedian; The Littlefields, in comedy wire act; and The Randles, in comedy sketch, "Subdued."

### GT. YARMOUTH.

AQUARIUM.—L., Mr. W. H. Nightingale; Mus. D., Mr. W. Chapman. — The comic opera, "Carminetta." G. A. Stephenson as Panelli, and Vivien Carter as Carminetta.

THEATRE ROYAL.—L., Mr. W. H. Nightingale; Mus. D., Mr. H. S. Wilson.—The great reconstruction play, "Lest We Forget."

REGENT.—G. M., Mr. G. F. Allen; Mus. D., Mr. C. Holden.—The Four Martelloni Sisters; Tom B. Davis; Jack Crewe and Partner.

HIPPODROME.—M. D., Mr. E. W. Nichols.—The Carry-On Girls; The Melvilles; George Lee; Eileen Bell; The Gaynie's; Ledgett and Green.

BRITANNIA PIER.—G. M., Mr. H. Tunbridge.—Garnet Morley's vaudeville party "Bubbles."
Boors, The Chemists, 2, Broad-row, Kingst. and Theatre Plain.

### GREENOCK.

KING'S.—P. & M., Messrs. A. B. and J. J. Wright; Mus. D., Mr. F. H. G. Hughes.—Return visit of Durward Lely and his company, including W. G. Robb, in the popular Scottish play, "The Bonnie Brier Bush."
Boors, The Chemists 24, Hamilton-st.

### HALIFAX.

THEATRE ROYAL. — P., Northern Theatres Co., Ltd.; M. D., Mr. Wm. Robinson; Mus. D., Mr. Edwin James.—The D'Oyly Carte Opera Co. are appearing here after a long absence, in "The Gondoliers," "Iolanthe," and "The Mikado." The cast includes Chas. Goulding, Arthur Argent, Hilton Leyland, Elsie Coram, and Dorothy Dane.

GRAND. — P., Northern Theatres Co., Ltd.; A. M., Mr. J. Hinton; Mus. D., Mr. L. Crabtree.—Mr. Sydney Bransgrove's company in "The Secret Service Girl," is proving a good attraction.

PALACE.—P., Palace Theatre (Halifax), Ltd.; M., Mr. E. O. Waller; Mus. D., Mr. Wm. Davidson.—The Scottish revue, "Bobo," provides the full programme, and proves a most diverting entertainment. Included in a strong cast are Charlie Bell, Will Tyne, and Ida Crispi.
Boors, The Chemists, 1, Cornmarket.

### HASTINGS.

GAIETY.—P., Hastings and St. Leonards Theatre Co., Ltd.; M., Mr. H. W. Rowland; R. M., Mr. C. E. Scutt; Mus. D., Mr. Thos. Hilton.—Messrs. Macdonald and Young, in conjunction with Mr. Robert Courtneidge present that popular success, "The Lilac Domino."
Boors, The Chemists, 17-19, Robertson-st.; 61, George-st.

### HITCHIN.

BLAKES' THEATRE.—P., Messrs. Blake Bros. (Theatres), Ltd., R. M., Mr. Chas. Locke; Mus. D., Mr. Arthur Godber.—Monday, Tuesday, and Wednesday, pictures; Thursday, Friday, and Saturday, "Seven Days' Leave" (Miss Inez Howard's company, under the proprietorship of Mr. Henry Chattell).

PLAYHOUSE.—P., Hitchin Playhouse, Ltd.; R. M., Mr. Robert A. Brown; Mus. D., Miss E. M. Cutlack.—Winifred Ryewoods, English pianist, harpist, vocalist and composer, assisted by Mr. L. V. Jaume, Anglo-French bari-tenor, presents "L'Interlude Distingue"; The Mezzettis, in their comedy gymnastic act; Bradshaw and Brook, presenting their latest comedy, "The £100 Prize"; and pictures.

### HUDDERSFIELD.

THEATRE ROYAL (under the direction of Mr. Alfred Wareing).—B. M., Mrs. Gertrude Wareing; M. D., Mr. W. Singer.—George Edwardes' production of the successful musical comedy, "Betty," with a good company.

HIPPODROME. — M., Mr. J. Alban Newton.—Madge Douglas and Ernest Vaughan's company, in human play, "Discharged With Honour." Friday evening only, "A Woman's Past."

PALACE. — P., Macnaghten Vaudeville Circuit, Ltd.; M., Mr. Herbert Garside; Mus. D., Mr. Murgatroyd.—Winifred Ward, the Immaculate Boy; Bob Pender's company, in latest novelty, "Getting Ready for a Pantomime"; George Hyam, the Laundry Man; Austin Sisters, in acrobatic musical novelty; Roselle and Clifford, duet from favourite operas; Edith Cairns presents The Goldflakes in an up-to-date vocal and dancing act; The Soga Trio, wonderful Japanese artists.
Boors, The Chemists, 18, King-st.

### HULL.

PALACE.—P., Moss' Empires; M., Mr. J. Barrett; Mus. D., Mr. A. Leader.—Manny and Roberts, in their comedy study in black and white, are proving most popular. The Messenger Boys from Broadway is a pick of the American turns; and Charlie Rich, raconteur and vocalist, is responsible for a great deal of merriment. The programme is otherwise well filled.

TIVOLI.—P., Kingston Varieties Co.; M., Mr. G. W. Ashton.—The sporting revue, "Whips and Quips," is on new lines. The Bros. Morris, J. F. Henry, Ronald Bayne, Jack Arnold, Olga Ray, Queenie Steadman, Gracie Hartingdon, and Ida Linpoln are included in the cast. Beside the revue, Ethel Castledine appears.
Boors, The Chemists, 10-12, King Edward-street.

### HUDDERSFIELD.

HIPPODROME.—L., Mr. Francis Laidler; M., Mr. J. Austin Walshaw.—"Peg o' My Heart" pays its third visit to Keighley this week with Miss Peggy Mortimer in the part of Peg.
Boors, The Chemists, 58, Cavendish-street.

### KENDAL.

ST. GEORGE'S THEATRE.—P., Mr. R. F. Chorley; B. M., Mr. J. W. Butler; Mus. D., Mr. T. B. Jackson.—Victor Wakeman, humorist and mimic; and pictures.

### KETTERING.

COLISEUM.—P., Thompson Bros.—Fred. Clements presents the musical comedy burlesque, "I'm Sorry!"
Boors, The Chemists, 31-32, Market-place.

### KING'S LYNN.

THEATRE ROYAL. — L., Mr. F. H. Cooper; R. M., Mr. R. Gerald Balls.—Edwin T. Hey's principal company in 'Hindle Wakes," and the latter half of the week J. A. E. Malone's company in "High Jinks."
Boors, The Chemists, 43-44, High-st.

### LEEK.

GRAND THEATRE AND HIPPODROME.—P., Leek Theatre Co., Ltd.; L. and G. M., Mr. Allan Milton; R. M., Mr. J. W. Malpass; Mus. D., Miss Agnes Bratt.—"Wives of Men," and other pictures.

SALISBURY PALACE.—P., Mr. Sampson Salt; L. and G. M., Mr. A. [illegible] R. M., Mr. J. W. Malpass.—"The Consuming Flame," "Headin' South," and other films.
Boors, The Chemists, 17, St. Edward-street, and Sheep Market-street.

### LEITH.

ALHAMBRA.—G. M., Mr. Henry Lees; A. M., Mr. James Cousins; Mus. D., Mr. Joseph Smith.—The new revue, entitled "Have a Peep," affords opportunities for Ally Benson, Mark Rivers, Miss Rita Dilston, the Sisters Florencies, and other smart revueists to provide their audiences with excellent entertainment.
Boors, The Chemists, 15, Leith-walk.

### LLANDRINDOD WELLS.

GRAND PAVILION THEATRE.—The boards this week, from Tuesday to Saturday, are occupied by The Favourites company, under the direction of Mr. J. F. Younge.
Boors, The Chemists, Vaughan-street.

### LUTON.

GRAND.—M. D., Mr. Graham Falcon; M., Mr. O'Sullivan.—"The Freedom of the Seas," played by an excellent company including the charming actress, Evelyn Ormonde, and J. Lawrence Anderson as the naval hero.

PALACE.—M. D., Mr. L. Lyons; G. M., Mr. Mark Lorne; Mus. D., Mr. D. H. Purvis.—The Marvellous Coenens, in a wonderful Indian balancing act; the popular Geo. Rapley, dame comedian; Woodward and Page, in a diverting speciality act; Ena Kue and Mark Brewer, musicians, also appear; and pictures.
Boors, The Chemists, 27 George-st.

### NEATH.

PALACE.—P., Vint's Theatres, Ltd.; M. D., Mr. Leon Vint; R. M., Mr. E. Gilley; Mus. D., Mr. Edgar Lewis.—The varieties this week are The Ten Kute Kids, including Leonard Hawke, in an original vocal and dancing scena; also Gus Bara, the musical eccentric, with bagpipes, saxaphones, concertinas, &c.; and pictures.

GNOLL HALL.—P., Gnoll Picture and Variety Co., Ltd.; Sec., Mr. Glyn Gethin; M., Mrs. L. Trueman; Mus. D., Mr. Geo. E. Hutchins.—The Mayne Steppers, original dancers; also Rara Avis, operatic singer; and pictures.
Boors, The Chemists, 26, Wind-street.

### NORTH SHIELDS.

THEATRE ROYAL.—L. & M., Mr. Stanley Rogers; G. M., Mr. Horace Lee; M. D., Mr. Charles Turner.—Mr. Raynor's Repertoire Co., in "Moths." "Nell Gwynne," "The Scarlet Band," and "The Idler."

BLACK'S BOROUGH THEATRE.—P. & M., Messrs. Brothers Black; R. M., Mr. F. Heslop; M. D., Mr. Wm. Tennent.—The Omega Trio, equilibrists; Musical Lento; and pictures.
Boors, The Chemists, 15-17, Saville-street.

### NUNEATON.

HIPPODROME.—P., United Electric Theatres, Ltd.; R. M., Mr. H. R. Lynn; Mus. D., Mr. C. Parsons.—Mr. T. W. Ruff's company, in "Time, Please."
Boors, The Chemists, 11, Market-place.

### OXFORD.

NEW THEATRE.—P., Oxford Theatre Co., Ltd.; M. & S., Mr. S. C. Dorrill; Asst. M., Mr. W. F. Smith.—The musical comedy "Arlette," is here for the first three nights of the week, with a matinée on Wednesday. The cast includes Gerald Neville, as Prince Paul of Persania; Harry A. Turner, as Adhemar; Dixon Cooper, as Anatole; Stephen Fravne; Marie Dix; and May Carpenter as Arlette. On Thursday, H. V. Esmond's company is due here with the first visit of "The Law Divine," with a matinée on Saturday.
Boors, The Chemists, 1, Queen-street, and 120, St. Aldates, Carfax.

### PAISLEY.

THEATRE.—Sole P., Mr. E. H. Bostock; M., Mr. Harry W. Pinchon; Mus. D., Mr. Bert W. Stephens.—The Unity Revue Company present the comedy revue, "Hide and Seek"; Hector Donald, Scotch character comedian; and Larry Nicholl, comedy cyclist, are also on the bill.

RINK PICTURE AND VARIETY PALACE.—Sole P., Mr. E. H. Bostock; M., Mr. D. W. Reid; Mus. D., Mr. Felix Hamilton.—Bob Scott and Bob Grey, comedians and dancers; Sisco, in a musical speciality; Alf. Poole and Irene May, singers and dancers; and pictures.

### PENTRE.

GRAND.—P. & M., Mr. W. E. Willis; Mus. D., Mr. F. French.—Messrs. Jackson and Davies present a topical Welsh revue, "A Trip to Mumbles Bay."

### PLYMOUTH.

THEATRE ROYAL.—D. & L., Mr. James M. Glover; A. M., Mr. H. E. Jones; M. D., Mr. Wingate.—Return visit of Mr. Walter Howard's play, "Seven Days' Leave."

GRAND.—P. & L., Mr. Geo. H. King and Mr. H. B. Parry; M. D., Mr. Gabriel.—The Stock Company appear in the play, "Forgotten."

REPERTORY THEATRE.—P. & L., Mr. Geo. H. King and Mr. H. B. Parry; M. D., Mr. Denley.—The Company presents "Lady Windermere's Fan."

PALACE THEATRE.—G. M., Mr. C. F. France; M. D., Mr. Cleghorn.—The star turn of an attractive bill is provided by Mr. Fred. Karno's new sketch, "Kill or Cure." Variety turns are given by Maudie Forde, in song and dance; Celest, sensational wire walker; and George Crowther, the happy comedian.

### PORT TALBOT.

NEW.—Joint L., Messrs. John Evans and Vivian Aldridge; G. M., Mr. Vivian Aldridge; M., Mrs. Vivian Aldridge.—Leslie Romani presents The Romanescas, Fred Land, The Bellinis, Haley's Komets.

### RAMSGATE.

PALACE THEATRE.—Under direction of freeholder, Mrs. A. Reeve Sanger; R. M., Mr. G. Manning.—The well-known Compton Comedy Company, in a varied repertoire, consisting largely of Shakespearean plays. The company includes Miss Nell Compton and Mr. H. Worrall-Thompson.
Boors, The Chemists, 20-24, Harbour-street.

### READING.

ROYAL COUNTY THEATRE.—P. & M., Messrs. Milton Bode and Ed. Compton.—"Nothing but the Truth."

PALACE THEATRE.—The Hartley Wonders, comic jumping speciality; Kitty Corri, concertina player; Frank Powell, character patter comedian; Leslie Elliott, the girl at the piano; Fred Stafford, impressionist artist; Henri Merton, mimic; Stepanoff and Zdenka, assisted by Mlle. Zonga, Russian dancers.
Boors, The Chemists, 90-91, Broad-street; 2, Duke-street.

### REDDITCH.

PALACE.—R. M., Mr. Howgate; Mus. D., Mr. F. A. Head.—Mr. Henry L. Osmond's Co. presents "Fine Feathers."
Boors, The Chemists, 3, Evesham-st.

### ROCHDALE.

THEATRE ROYAL.—P., Northern Theatres Co., Ltd.; M. D., Mr. Wm. Robinson; G. M., Mr. Otto C. Culling; R. M., Mr. Norman M. Robinson. — Patrons of this popular place of amusement are enjoying the highly diverting musical farce, "Yes, Uncle," which is being presented by Mr. George Dance's company. It is one long series of laughs from beginning to end, and its presentation is in the hands of a talented company, with Mr. G. Norman as George Bellamy Stark, the artist, and Mr. Alec Young as Brabazon Hollybone.

ROYAL HIPPODROME.—P., Jackson's Amusements, Ltd.; M., Mr. Jas. Jackson.—The star turn this week is provided by Lapia, a clever dancer. The Three Scamps contribute an amusing musical entertainment; and other good items are Alf. Thomas, comedian; Marie Lawton, vocalist and musician; Lance and Nellie, speciality dancers; Melt and Bray, comedians; and Fuji Family, Japanese artists.

EMPIRE HALL.—P., Jackson's Amusements, Ltd.; M., Mr. Albert Jones.—Capital varieties are provided here by Tom Sherlock, tenor vocalist; and Yetta, the dancing girl on the wire; and pictures.
Boors, The Chemists, 42, Drake-street; 59-61, Yorkshire-street.

### ROTHERHAM.

HIPPODROME.—P., Rotherham Hippodrome, Ltd.; M. D., Mr. Ern. G. Smith; R. M., Mr. Chas. Danton; Mus. D., Mr. J. W. Breakwell.—The Hanlon Charles troupe of gymnasts occupy the premier position in the bill; Foster Kershaw is a versatile entertainer. Other attractions are provided by Erbert, the emergency comedian; Evelyn Taylor, comedienne; Caroon, eccentric juggler; Rich Taylor, comedy whistling ventriloquist; and a musical item by Wilbur and Ross, who are very smart with the banjo.

EMPIRE.—P., Mr. J. Steeples; Sec. & G. M., Mr. F. Shaw; R. M., Mr. J. W. Dickinson; Mus. D., Mr. A. Crofton Tattem.—Mr. Keith Kenneth presents the London success, "Eyes of Youth." Miss Betty Fairfax appears in the chief rôle, and Mr. H. de Lange plays his original part.
Boors, The Chemists, 10-12, High-street, and Bridgegate.

### SALFORD.

REGENT, LTD.—M. D., Mr. W. Turner; G. M., Mr. Bert Broadbridge.—The Great Morritt, the mystery man; O'Shea Duo; Victoria Cornette; A. D. Elleray; Joyce Fletcher; Marsh and Marshall; O'Kayama Troupe; Rubani Trio.

ROYAL HIPPO.—P., Messrs. Wm. Hy. Broadhead & Son; R. A. M., Mr. Fred Bernardo.—Joe Boganny, Billy Rhodes, Zeolah, Daly and Marr, Ernie King, Lowe and Loman, Annie Rooney, Albert Foster and Ninon.

### SCARBOROUGH.

GRAND OPERA HOUSE.—M. D., Mr. W. Peacock; M., Mr. G. H. Hawkins; Mus. D., Mr. A. Arnold.—"The Private Secretary."

THEATRE ROYAL.—L. and M., Mr. Matthew Glenville.—Miss Dorothy Ward and Mr. Shaun Glenville and variety company, including Mr. Laidler's Tiny Tots.
Boors, The Chemists, 1, St. Nicholas-st., and 18, Newborough.

### SHEFFIELD.

LYCEUM.—M. D., Mr. John Hart; G. M. & T., Mr. J. E. B. Beaumont.—Mr. Martin Harvey, Miss De Silva, and a first-rate company, opened to a crowded house on Monday in "The Breed of the Treshams." Other popular plays for the week included "The Only Way," "The Burgomaster of Stilemonde," "Pelleas and Melisande."

THEATRE ROYAL.—M. D., Mr. John Hart; G. M. & T., Mr. J. E. B. Beaumont.—Evelyn Bilby presented the picturesque and romantic musical drama, "Roses of Picardy."

EMPIRE PALACE.—M. D., Mr. Frank Allen; A. M., Mr. R. Sidebotham.—Les Roberty, Donald and Carson, the Three Morrellys, Fyne and Hurley, Whit Cunliffe, Fields and Doreen, Estelle Mark, Pictures of the Day, &c.

HIPPODROME. — R. M., Mr. H. C. Savage.—This week there is another return visit of "The Bing Boys on Broadway," with Jimmy Godden screamingly funny as usual, and a first-rate company.
Boors, The Chemists, 55 and 57, Snig-hill; 252-54, West-street, and 2, Regent-street; 599, Attercliffe-road; 7, Netherthorpe-place; 97, South-street; 34, 36, Spital-hill; 284, Shalesmoor; 183, Attercliffe-common; 760 2-4, Attercliffe-road; 44, Abbeydale-road; 207, Broomhall-street; 6, High-street; 2-4, Duke-street-park; 514-18, London-road, Heeley Bridge; 202, South-street, Moor; 652, Staniforth-road; Darnall; 120, Newbould-lane, Broomhill; 3-5, Middle-road, Hillsborough; 212, London-road.

### SOUTHAMPTON.

GRAND.—R. M., Mr. Arthur Weston; Mus. D., Mr. Warwick Moore.—Mr. George Dance's musical comedy, "Yes, Uncle."

# BILLY O'CONNOR

B. SHEREK.


## NEXT WEEK'S CALLS.

### MONDAY, OCTOBER 20, 1919.

The Editor relies upon the good faith of managers and others, and cannot accept responsibility with regard to any inaccuracies or changes which may be made in the calls.

### BILL MATTER FOR NOVEMBER 10 NOW DUE.

**BOSTOCK TOUR.**

BLANTYRE PICTURE HOUSE (rehearsal, 5.30).—Ex-Sergt. Ernie Morrison.

HAMILTON HIPPODROME (rehearsal, 1).—Dr. Walford Bodie, Mlle. La Fayme, E. Chimes, Gwennie Atkins, Lingford Duo, Carmencita.

IPSWICH HIPPODROME (rehearsal, 2).—George Pickett and Co. in "The Heathen," Dalmere's Circus, Gordon Brown, Ernie Ream, Mark Coney, Five Bombays, Gaby Revette.

IPSWICH THEATRE ROYAL.—"High Jinks."

NORWICH HIPPODROME (rehearsal, 2).—Messrs. Slingsby and Pasken present Buck Shee, Marcelle De Vere, Ivor Vinter.

NORWICH THEATRE ROYAL.—"Remnant."

PAISLEY RINK PALACE (rehearsal, 6).—The Elmas, Cissie Cave, Ellis Jackson.

PAISLEY THEATRE (rehearsal 12).—The Five Jocks, Harry Hewitt, Two Lillys, Sandy Rowan, Hughie Ogilvie, McDonald and Payne.


# RAYMOND

Monarch of Mystery.


**KENNEDY CIRCUIT.**

BIRMINGHAM GAIETY. — Brothers Iuck in revue, "What Next."

WEST BROMWICH EMPIRE. — Jazon and Montgomery's revue, "The Red Moon."

WEST BROMWICH OLYMPIA.—Len Kilroy's revue, "Hello, Fluff."

WEST BROMWICH THEATRE ROYAL. H. Gordon's "Dr. Ching Fow" company.

**LEON VINT CIRCUIT.**

BARRY DOCK PALACE. — Ten Kute Kids, Power and Williams.

LLANELLY PALACE. — "A Soldier's Divorce" Co.

NEATH PALACE. — Four Kempton Foleys, Luhanna Ladies.

**LONDON SYNDICATE HALLS.**

BRIXTON EMPRESS (rehearsal, 12).—Pierce and Roslyn, Marie Kendall, Black and White, Russell Carr, Foot-Gers, Kitty Denton's Rays of Sunshine.

CHELSEA (rehearsal, 12). — Lockhart's Elephants, The Poppescus, Thornton and Squire, Billie Val and Partner, Frank H. Fox, Divina, Dumorski, Kitty Denton's Rays of Sunshine, May Edney, Bioscope.

EAST HAM (rehearsal, 12).—Sherlock Sisters and Clinton, Lawrence Wright Ensemble, Flora Cromer, Ruff and Tumble, W. B. Raby, Rene Rice, Crasey Hicks and Pass, Bob Somerville, Bioscope.

EUSTON (rehearsal, 12).—Johnson and Bert Co. in "Crankite," Estelle Rose Miles-Stavordale Quintette, Tatten Hall and Co. in "Fanciful Whims," Phil Bransby, Bex and Bex, Hay and Crawford, Frederic Culpitt, Bioscope.

LONDON PAVILION (rehearsal, 11.30).—C. B. Cochran's production "Afgar."

METROPOLITAN (rehearsal, 12.15). — Wilson and Waring, J. J. Wild and Co. in "The Widow Who Would," Austin Rudd, Emilie Hayes, Katrina, Queenie Leighton, John Lester and His, Bioscope.

OXFORD (rehearsal, 12).—Closed for rehearsals of new production.

SOUTH LONDON (rehearsal, 12).—Will Evans and Co. in "The Lost Umbrella," Romaine and Dainton, Van Dock, Mike Nono, Lianes, Jack Tarr and His Mascot, Margo Retta.

TOTTENHAM (rehearsal, 12).—Robert Courtneidge's Co. in "Petticoat Fair."

WALTHAMSTOW (rehearsal 1).—Henry Burns presents the winners of the "Daily Mirror" Beauty Competition in "A Co Lookin G Lass," Henry J. Corner's "Symphonia," Finlay Dunn, Wal Lesby, Irene May, Henry Ricardo, Chas. Grantley, Sisters Weston, Bioscope.

WATFORD (rehearsal, 1). — Seymour Hicks presents "Broadway Jones."


# RAYMOND

King Laugh Maker.


**LONDON THEATRES OF VARIETIES.**

BALHAM HIPPODROME (rehearsal, 4).—Arturo Bernhardi, Violet Trevanyon, Spalding and Vanguard, McNaughtons.

CAMBERWELL PALACE (rehearsal, 4).—Ernie Lotinga and Co., The Zanettos, Zetta Mor, Sandy Powell, Thompson and Walker, Clark and Richie, Florence Yaymen, Dora Lyric, Osborne Trio.

CLAPHAM GRAND (rehearsal, 4). — Maidie Scott, Wilson Hallett, Fred Russell, Torino, Geo. D'Albert, Farr and Farland, Mollie Butler, Tom Wilby, Chris Van Bern.

COLLINS'S MUSIC HALL (rehearsal, 4).—Lew Lake's production, "King of the Air."

CROYDON EMPIRE (rehearsal, 4).—Lew Lake's production, "Jolly Jack Tar."

HAMMERSMITH PALACE (rehearsal, 4).—May Moore Duprez, Elliott-Savonas, Harry Ford, Dolly Elsworthy, The Bam-Bams, Nellie Ryan, Belle Mora, McIvor and Scott, Sutcliffe Family, Ethel Newman.

HOLBORN EMPIRE (rehearsal, 11).—Hetty King, Witt and Butt, S. W. Wyndham, Ray Kay and B. Bush, Tom Edwards, Vernon Watson, Harry Freeman, Arna Dorothy, The Flying Banvards, The Eldons.

ILFORD HIPPODROME (rehearsal, 4).—Lew Lake's production, "Pretty Peggy."

ISLINGTON EMPIRE (rehearsal, 4).—Ernie Lotinga and Co., Jay Laurier, Sandy Powell, Rosie Lloyd, Daisy Griff, Mazuz and Mazette, Victor and George.

KILBURN EMPIRE (rehearsal, 4).—Gertie Gitana, Laddie Cliff, Daisy Taylor, Harry Lowther and Co., Harmony Girls, Harry Blake, Sadler-Elsie Quartette, Syd Moorhouse, Jack Kellino.

LEWISHAM HIPPODROME (rehearsal, 4).—Marie Lloyd, Joseph Cheetham, Yvonne Granville, Jack Smiles, Maurice, Sam Hilton, Cissie Lupino, The Johannys, Jim Nolan, Harry Moore.

PALLADIUM.—Beattie and Babs, Ella Shields, Bud Snyder and Co., G. H. Elliott, Lake and Barrasford, Daisy Dormer, Poluskis, Morny Cash, Radford and Russell, Fisher and Lea.

POPLAR HIPPODROME (rehearsal, 4).—T. E. Dunville, Esta Stella, Vera Wooton, Grey and Scott, Mewse and Singer, Jack Whiteford, Chas. Cohan, Will Tyler, Bros. Lawn.

PUTNEY HIPPODROME (rehearsal, 4).—Pimple and Co., Sammy Shields, Sam Barton, Nora Delany, Woolmer Young, Marjorie Fulton, Arthur Ferris, Gerrard, Wyotti.

SHOREDITCH OLYMPIA (rehearsal, 4).—Kate Carney, Vernon Watson, Wyn and Ivy, Pauline Travis, Orpheus, Harry Bedford, Clark and Richie, Adam Tomlinson, Lyall and Bert.

WILLESDEN HIPPODROME (rehearsal, 4).—J. W. Rickaby, Johnson Clark, Blaney and Farrar, Farr and Farland, Tom E. Hood, Phil Ascot Four, Billy Simpson, Giddy Bros., Kitty Gray.

WOOLWICH HIPPODROME (rehearsal, 4).—Fred Karno's Co., "Kill or Kure," Talbot O'Farrell, Colley and Scott, Audrey Knight, Walker's Juveniles, Marie Kendal, De Lila Sisters.


# RAYMOND

Is in Town.


**MACNAGHTEN TOUR.**

BLACKBURN. — Roselle and Clifford, Ackroyd and Partner, Sisters Holman, The Gold Flakes, Irma Lorraine, "Oh! Mother!" Four Colonial Girls.

BRADFORD.—"Hullo! Baby!"

BURNLEY.—Mona Vivian, Sogo Trio, Pharos, Sinclaris and Dalva, Lune and Shaw, Norman Osborne, Robb Wilton.

CARLISLE.—Hadyn Wood and D. Court, Jock McKay, Joe and Betty Binns, Alcide Capitaine, Three Neslos, Leo Fields.

HALIFAX.—Lily Lassah, Sydney Black, Ferguson and Mack, Austin Sisters, Fulgora, Flora and Bijou.

HUDDERSFIELD.—Winter and Bunny, Pansie Maisie and Max, Lillian and Gracie, R. A. Roberts, Tom Gott, Emmelyn Walter, Little Niblo, Musicus.

SOUTHAMPTON. — Garadini, James Fawn, Two Viviennes, Wilfred Burnard, Ten Loonies, The Mandos, Jack Barty, Ernest Mitchell.

WARRINGTON.—George Bass, Five Jovers, Yamamoto and Keyoshi, Brothers Obo, Eddie Gray, Florence Irving, Tom Reno.

Rehearsal at all halls at 12.


# RAYMOND

Supremest of Sorcerers.


**MOSS EMPIRES, LTD.**

BIRMINGHAM EMPIRE (rehearsal, 12.30).—Albert de Courville's "Box o Tricks."

BIRMINGHAM GRAND (rehearsal, 1).—Ace Georgie Wood in "Black-Hand George," Florrie Forde, Sam Mayo, Nora Moore, Gwyn Thomas, Hector and Lolletta, Dan Whitley.

BIRMINGHAM SUMMERHILL PALACE (rehearsal, 12).—Watt Watts, Caprice Proud, Fosse and Watson.

BRADFORD ALHAMBRA (rehearsal, 12.15).—Max Darewski, Dan Rolyat, O'Gorman Brothers, Selbini Duo, Gicardo, Hanlon Charles Quartette, Mary Leighton.

CARDIFF EMPIRE (rehearsal, 1).—Ada Reeve, King and Benson, Nixon Grey, Four Swifts, Cooper and Lait, Fred. Sylvester and company, Alfredo.

CARDIFF OLYMPIA (rehearsal, 11).—Artists as booked. Will Artists kindly note that the Cardiff Olympia bars the Cardiff Hippodrome, and that no Variety Agent has the sole bookings of the former theatre?

EDINBURGH EMPIRE (rehearsal, 1).—Whit Cunliffe, Donald and Carson, Ida Barr, Rosie Reys, The Hamamuras, Mayne and Sheridan, Bert and Betty Wheeler.

FINSBURY PARK EMPIRE (rehearsal, 1).—David Devant, Bert Harrow, Victor Andre, Little Nancy Davies, Martini, G. H. Chirgwin.

GATESHEAD EMPIRE (rehearsal, 12).—"Making Movies," Ike and Will Scott, Doris O'Brien, Tommy and Yvonne, Banaudo and Francis.

GLASGOW COLISEUM (rehearsal, 1).—Coram, Daly and Healy, Horace Jones and Mollie Claire, Frank Whitman, Franco, Real McKays, Les Bagtiens.

GLASGOW EMPIRE (rehearsal, 11).—Harry Day presents "Stunts."

HULL PALACE (rehearsal, 1).—Albert de Courville's "Keep 'Em Alive."

LEEDS EMPIRE (rehearsal, 1).—Albert de Courville's "Soldier Boy."

LIVERPOOL EMPIRE (rehearsal, 1).—George Carney, Naughton and Gold, Edie Day, The Van Dammes, Ronaldo, Elsie Toby, Bert Terrell, Barrett and Knowles.

LIVERPOOL OLYMPIA (rehearsal, 1).—2nd week, John Tiller's "Victory" revue.

LONDON HIPPODROME (rehearsal, 1).—"Joy-Bells."

NEWCASTLE EMPIRE (rehearsal, 1).—Harry Tate and company, Saleski, Edgar and Dawe, Fenner and Roberts, Elkins, Fay and Elkins, We Three, Tom D. Newell.

NEW CROSS EMPIRE (rehearsal, 1).—Ernie Mayne, Violet Essex, May Henderson, Harry Champion, Delson Trio, Peter Bernard, Melody Makers.

NEWPORT EMPIRE (rehearsal, 1).—George Mozart, Lily Eyton, Cara Magde Les Klicks, Sparkling Mozelles, Royal Bartle Quartette, J. H. Scotland.

NOTTINGHAM EMPIRE (rehearsal, 1).—Florence Smithson, Ben Albert, De Busse, Barts Trio, Duncan's Collies, Kiddy Kennedy, Gordon and Riga.

SHEFFIELD EMPIRE (rehearsal, 1).—Jack Pleasants, Daisy Wood, Dale and O'Malley, Mooney and Holbein, Dolly Victoria and Brother, Meteor Trio, Herbert Cave.

SOUTHSEA KING'S THEATRE (rehearsal, 1.30).—Harry Day presents "Funbeams."

SOUTH SHIELDS EMPIRE (rehearsal, 1).—"The Joy Wheel," Laurelsa Quartette. (Note.—South Shields bars Tynemouth.)

STRATFORD EMPIRE (rehearsal, 1).—Albert Whelan, Ernie Mayne, Mart and Pep, Strength Bros., Two Anartos, Lily Morris, Wal Langtry.

SUNDERLAND EMPIRE (rehearsal, 1).—Fred Barnes, J. H. Wakefield, Mongadors, George Wilbey, Elsie Southgate, Bert Hughes and Co., Alice Craven. (Artists are requested to bring band parts for full orchestra, including horns and bassoon).

SWANSEA EMPIRE (rehearsal, 2).—Fred. Karno presents "Hustle," Phil and Phlora, Terry Twins, Jack Thomas.

WEST HARTLEPOOL EMPIRE (rehearsal, 12).—Jack and Evelyn, Ernest Hastings, Bert Weston, Frank and Vesta, Broughton and Creedon, Stan Kavanagh and Co.


# RAYMOND

Master Magician.


**STOLL TOUR.**

ARDWICK EMPIRE (rehearsal, 12.30).—Susie Marney, Eileen and Marjorie, Wieland, Gilbert Payne, Bioscope.

BEDMINSTER HIPPODROME.—Pictures and varieties.

BRISTOL HIPPODROME (rehearsal, 12.30).—Mlle. Boria, Rinaldo, Claude Lester, Jen Latona, Edna Maude, Bioscope.

CHATHAM EMPIRE THEATRE (rehearsal, 2.30).—Den and Mark, Will Lacey, Leslie Elliott, Gobert Belling, "A Sister to Assist 'Er," Hal Wright, Bioscope.

CHISWICK EMPIRE (rehearsal, 12).—Halma, Jack Straw, and company as booked.

HACKNEY EMPIRE (rehearsal, 12).—Taylor and Summers, Cole and Rags, Hiawatha and Minnehaha, Foreman and Fannan, Manuel Vega, O'Neil and Thayer, Bioscope.

LEICESTER PALACE (rehearsal, 12).—Jean and Josie, Robinson and Macken, Rolf Slater, Wells and Mayban, Jock Mills, Bioscope.

LONDON COLISEUM (rehearsal, 10).—Clarice Mayne and "That," Tamara Swirskaya, Phyllis Neilson Terry, Dickson, Lake and Wentworth, Marie Nordstrom, Lucille, Renee and Godfrey, Siems, Tom Hearn, Bioscope.

MANCHESTER HIPPODROME (rehearsal, 10).—Johnny Fuller, The Uniques, Tom Clare, Lily Lena, Kelly and Drake, Holden and Graham, The Carruthers, Bioscope.

LONDON ALHAMBRA.—Oscar Asche's revue, "Eastward Ho!"

SHEPHERD'S BUSH EMPIRE (rehearsal, 12).—Charles Norton, Dainty Danes, Hayman and Franklin, Nathano Brothers, Thora, Lecardo Brothers, Edna Payne, Bioscope.

STOLL PICTURE THEATRE (LONDON OPERA HOUSE).—Pictures and varieties.

WOOD GREEN EMPIRE (rehearsal, 12).—Fred Stafford, Grogie, Les Grande Stellas, Laddie Cliff, Roy Dove, Maple and Burnell, Ethel Toms, Bioscope.

**VARIETY THEATRES CONTROLLING CO., LTD.**

BOSCOMBE HIPPODROME (rehearsal, 1.30). — Marie Ambrose and Co., Dippy Diers, Bruce Green, Harry Hemsley, Christy and Willis, Carpatti Bros., Marseski.

BRIGHTON HIPPODROME (rehearsal, 12).—Great Carmo, Barton and Ashley, Tom Stuart, Conway and Fields, Willie Rouse, Marie Lawton.

GLASGOW ALHAMBRA (rehearsal, 12).—Miss Vesta Tilley, "A Man of Principle." The Four Shades, Charlton, Scot Gibson, Daunton-Shaw Thoupe, Lauri Devine.

LEEDS HIPPODROME (rehearsal, 12).—Wylie-Tate's "Mr. Manhattan."

LIVERPOOL HIPPODROME (rehearsal, 12).—Wylie-Tate's "The Whirl of To-day."

MANCHESTER PALACE (rehearsal, 11).—Vevey and Erard, Billy Merson, Milton Hayes, The Dorinos, Wu Chaio Troupe, Phil Rallis Trio.

MARGATE HIPPODROME (rehearsal, 2.30).—Arthur Gibbons's "The Rotters."

NEWCASTLE HIPPODROME (rehearsal, 12).—Grossmith and Laurillard's "Chu Chin Chow."

PARIS ALHAMBRA.—Period commencing Oct. 24. Two Tomboys, Glass and Grant, Russell Vokes and "Don," Two Ascots, Francis and Alfred, La Magda, Fred Lindsay, Harry Burns, "Making Movies."

PORTSMOUTH HIPPODROME (rehearsal, 1). — Harry Goodson presents "Revels," Clo D'Arte, Harry Taylor.

PRESTON EMPIRE (rehearsal, 11).—Geo. Dance's "The Bing Boys on Broadway."

SHEFFIELD HIPPODROME (rehearsal, 12).—Arthur Prince, Harry Weldon, Hilda Glyder, Kublick, Merotti and Sedelli, Paul Stephens, Wee Dorothy Dodd.

SOUTHAMPTON HIPPODROME (rehearsal, 1.30).—Poole's H.M.S. Vindictive, Knapp and Cornella, Edie Veno, Jerry and Co., Jay Whidden, Ajax and Emily, Vi and Viola.

SOUTHEND HIPPODROME (rehearsal, 1.30).—Grossmith and Laurillard's "Chu Chin Chow."

WOLVERHAMPTON EMPIRE (rehearsal, 1).—"My Son, Sammy," Hayman and Lowe, Eddie Brown.


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BRIDGWATER PALACE.—Oct. 23, 24, and 25, "Broadway Jones" Co.

CHEPSTOW PALACE.—Gyto, Alice Gill.

CHIPPENHAM PALACE.—Oct. 20, 21, and 22, "Man from Toronto" Co.

JERSEY OPERA HOUSE.—Oct. 23, 24, and 25, "What Happened to Jones" Co.

SALISBURY NEW THEATRE.—"Are You a Mason?" Co.

SALISBURY PALACE.—Eric Williams, Wood and Cragg, Sergt. Benson Gray, Sisters Dinnie.

TROWBRIDGE PALACE.—Oct. 23, 24, and 25, "Man from Toronto" Co.

WEYMOUTH JUBILEE HALL.—Harry Roxbury's Co. in "Mary Had a Little Lamb," Takase, Red, White and Blue Trio.

YEOVIL PALACE.—Oct. 20, 21, and 22, "Broadway Jones" Co., Maggie Carr.

**MISCELLANEOUS.**

ALDERSHOT HIPPODROME (rehearsal, 1).—Lew Lake's Co., "Sons of the Sea."

ALDERSHOT, ALFRED BERT'S MILITARY HALLS (rehearsal, 2.30).—The Bassos, Maister's Mannikins, The Placards, Cooper and Baines, Albert and Evelyn, The Spencers, George Oates, George Parr, Pamela Pearson, Tommy Thomas, Cissie Astbury, Harry Bliss, Lorna Lloyd, Bert Alva, Alex Harland, Jimmy Hughes, Gracie Leslie, Lillian Le Noir, Bessie Neilson, Hettie Holland.

ASTON HIPPODROME (rehearsal, 12).—Helen Charles, Lyons and Fay, George Logan.

AYR GAIETY THEATRE.—Alfred Butt and Percy Hutchison's Co. in "The Luck of the Navy."

AYR PAVILION (rehearsal, 1).—Suther, Hinsle, Sinclair's Mannikins, David and Marriott, Ray Wallace, Reg. Bolton, Eddy Reed.

BATH PALACE THEATRE.—Fred Edwards, Dusty Rhodes, Elsie Denham, Florence Cooper, Evelyn Tyser.

BELFAST.—Scotch Kelly, Maggie Benson, Harry Barclay, Jessie Preston, Athas and Collins, Haviland and Dressler, Melville and Meta.

CHELTENHAM HIPPODROME.—"Maids of the South" revue.

COVENTRY HIPPODROME (rehearsal, 1).—Oswald Bemand, A. D. Robbins, Rich Hayes, Hetty Hartley, Penrose and Whitlock.

DUBLIN.—Tom Warden and Co. in "Top o' the Morning."

DUNDEE KING'S THEATRE.—Tom E. Hughes, Zellini, Clark's Crazy Cyclists, F. Alfred Swift, Renee De Bauga, O'Brien and Lady, Armstrong and Howarth.

EDINBURGH.—"Back to Wife and Home" Co.

FELIXSTOWE PLAYHOUSE (rehearsal, 2).—The Poppies Concert Party.

FOLKESTONE PLAYHOUSE (rehearsal, 12).—Violet Carmen and Violiniste Albert.

GALWAY.—Teddy and Iris, Grennans, pictures.

GLASGOW PAVILION (rehearsal, 11).—Dorothy Ward, Shaun Glenville, The Werds, Mason and Bart, Jean Alexander, Manchester Mites, and company as booked.

GOOLE COLISEUM (rehearsal, 1).—"Doc" Campbell, O'Wray and O'Dare, Coyne, Buckley James and his pianistic problem, The Gallinos, Roelgin's Parrots, Mlle. Aazelia.

GUILDFORD ROYAL (rehearsal, 2).—"Over the Top."

INVERNESS MUSIC HALL. — Sisters Sprightly, Belle Sylvia, The Royal Merry Four, Emily Lay and Pianist, The Borellis, Tom Bracewell and Lady.

KILKENNY.—Lilian French, Max Loraine, Eugene Ray, Wee Bert, pictures.

LONDON, CANNING TOWN, IMPERIAL THEATRE.—Arthur Watson presents "Full Steam Ahead."

LONDON GRANVILLE (rehearsal, 12).—Leo Martin, Vesta Fay, Billy Rogers, Vera Rooney, Hal Chapter, Fox and Rose, Ethel Leslie, and Fred Karno's "Mumming Birds."

LONDON, SHOREDITCH EMPIRE.—Niblo and Doris, Kitty Curtis, Johnny Dundee, Jimmy Athlone, Mr. Grant, Alva and Lawrence, Rosie Renfrey, and Bennedditti Brothers.

LONDON VICTORIA PALACE.—George Formby, Maidie Scott, Hymack, Bromley Carter, Theo Ward, The Westwoods, Cissy Nadene, Iiznka and Partner.

NORTHAMPTON NEW THEATRE (rehearsal, 12).—Beauly, Three Surprises, Betty Bruce, Sisters Martelloni, Frank Powell, Cullen and Carthy, &c.

PENGE EMPIRE (rehearsal, 12).—C. B. Cochran's "As You Were."

PONTYPRIDD TOWN HALL (rehearsal, 4).—Paul Gordon, Vanwy Chard, Jack Shires, Pearl Mitchell and Sister, Marvin and Rhyde, Henri Merton, Kitty Corri, The Mayne Steppers.

POPLAR QUEEN'S (rehearsal 12, mat. Monday).—Hedges Brothers and Jacobson, Reg. Wentworth, Wager, Delvaine's Marionettes, Johnny Dwyer, Two Crystals, Nellie Wigley, Good and Heras, and James Ross and Drace.

READING PALACE THEATRE.—G. T. Pattman, James Stewart, Hassan, Pathé Gazette, Dora Dare, Melody Trio.

RICHMOND HIPPODROME. — "The Purple Mask."

ROTHERHITHE HIPPODROME.—Frank Van Hoven, Duncan and Brasque, Jack Thornbury, Bunny and Gladys Jack Byrne, Derry and Sloan, Gladys Huxley, Maidie and Gent, Flo and Rita, George Street and Co., Barry and Fay, Pathé Gazette.

SALFORD REGENT.—Sid Cotterell and company in sketch, "His Night Out," Lucille Benstead, Riley's Wonders, H. B. Ash, The Four Elmores, Sisters Murvey, Regent Bioscope, and company as booked.

STIRLING ALHAMBRA (rehearsal, 1).—George French, Freda Lawrence and Billy Bowie, Winifred Mack, The Musical Watsons, The Bromolos, Hamilton Conrad, Spitari.

## BIRTHS, MARRIAGES, DEATHS.

BIRTH.

EATON (Jeanette Mabielle), the wife of Jack Alex. Eaton, Oct. 10, of a lovely daughter, at Private Nursing Home, Chelsea. Mother and babe both doing well. P.A., 29, South Parade, Chelsea, S.W. 3.

IN MEMORIAM.

DARNLEY.—In proud memory of our only beloved son, Herbert Blundell Darnley (R.F.A.), who fell in battle Sept. 30, 1917.—Winifred and Herbert Darnley.

GILBART.—In grateful remembrance of a loyal friend, Eleanor Mary Hughes Gilbart, who passed away Oct. 12, 1909.

HARLEY.—In loving remembrance of our dear brother, Rex Harley, who died in Liverpool, Oct. 16, 1909—From his sisters.

"We will not think of you as dead, but living,
Living for ever in our love enshrined."

**Over Fifty Proposals of Marriage.**

Miss Ethel Danby, one of Raymond's charming assistants, has, we hear, in the course of her travels with Mr. Raymond, received over fifty proposals of marriage. During the company's stay in Siam, Miss Danby received a proposal from a Cabinet Minister. Along with the offer was sent a baby elephant, with a small Siamese servant as attendant. Miss Danby was forced to take the elephant along with her on the steamer when she departed, as it would have been a gross insult to have left it behind. She, however, disposed of it at the next port.

**Frank Selfridge.**

At the Metropolitan recently we saw a new light comedian, Frank Selfridge, the patrons taking up the choruses of his two numbers very heartily indeed. Last week Frank was appearing at the Euston.

**Purcella Bros.**

In a letter from America, the Purcella Bros. tell us that they hope to sail for England early in November. While they have been home, Ray has undergone an operation, which we are pleased to hear has been quite successful.

**Syd. Walker.**

At the Euston last week Syd. Walker produced a new show on his own, and was particularly successful with the latest Darewski number, "Where Do Flies Go in the Winter-time?" which, by the way, is also being featured by Fred Curran on the Moss Tour. Mr. Walker tells us that he is now considering one or two tempting offers for pantomime. Syd. is at East Ham this week, and on Monday week will be at the Metropolitan.

Caicedo, the clever wire walker, has returned to England for a short stay after several years' residence in Spain. His address is "The Era" Office, where he will be glad to hear from old friends.


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To those who did my tricks "before I was born," come in and see me at the Victoria Palace, and take notice how I serve them up, and then try again. Am not opening or closing—fifth turn. And I can give you a list of tricks that I've invented.

Anyone seen the Wandering Dago? Lost, somewhere between Bath, Plymouth, Exeter, South London and Manchester.

DEAR GENE,—The Face Cream is a big success. Please let me have a tin of Brass Polish for the Car.

Saw a lady on Monday counting the seeds in a Pomegranate. "He loves me—he loves me not!"

THIS WEEK, VICTORIA PALACE.
NEXT WEEK, CARDIFF EMPIRE.

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## FREEMASONRY.

**DRAMATIC LODGE OF M.M.M.**

The members of the above Lodge assembled at Mark Masters Hall, Great Queen-street, Kingsway, on Thursday last, to hold their October meeting. Mr. W. H. Roberts (Atlas) was prevented by professional engagements from attending, and his duties as Master were undertaken by Mr. A. M. Latham, the junior overseer, who received assistance from Messrs. Harry Nicholls, P.G.Std.B., as I.P.M., A. H. Hann, S.W., E. Vivian Reynolds, J.W., James Sharpe, S.D., as M.O., Charles Cruikshanks, P.A.G.D.C., treasurer, Will Sparks, P.G.S., secretary, Joseph Batten, organist, Randell Jackson, A.O., A. T. Chamberlain as I.G., H. Rees, steward, and F. Banchini, T.

In the course of the evening the Rev. C. E. L. Wright and Messrs. Geo. A. Keen, Chris Hilton, J. H. Ryley, P.M.s of the Lodge, and Wilson James, Douglas Stuart, Frank Tebbutt, W. E. Lincoln, C. McLaren, R. Douglas Cox, Stanley Fitch, W. F. Allvey, and E. S. Cartledge, were in attendance, and letters of apology for absence were received from Messrs. E. H. Paterson, Douglas Gordon, P.M.s of the Lodge, and W. Bishop, Geo. Harvey, S.-Major Jones, W. Edwyn Holloway, Percy Plowman, A. J. Taylor, Walter Schröder, Lionel Carson, H. Carl de Lafontaine, A. O'Connor, and Major W. H. Squire.

The reigning master of the Drury Lane Lodge, Mr. A. Steffens Hardy, was proposed as a candidate for advancement to the degree, and the ballot for his election will take place at the November meeting.

Mr. Harry Nicholls presided at the dinner which followed the Lodge meeting, and a very enjoyable evening was spent under his genial rule.

**Harry Hemsley's Realistic Mimicry.**

Harry Hemsley, whose clever child imitations are so popular, tells us that on Friday evening, at the conclusion of his show at the Islington Empire, little Doris McIvor (McIvor and Scott), age 3½, walked on from the back of the stage just as he was taking a curtain and said she wanted to see the little boy! This unexpected tribute to the realism of Mr. Hemsley's imitations created much merriment.

**Lily Lena.**

We hear that the charming comedienne, Lily Lena, who was recently appearing on the Controlling Tour, is now getting busy for her forthcoming return visit to America, where she is due to open in January next. Lily, who has the reputation of being one of the best-dressed artists in variety, is taking some wonderful gowns with her for this trip.

**Lost Ration Cards.**

An envelope containing travelling ration cards issued at Linlithgow on October 13, and made out in the name of Mr. M. Bernard, has been forwarded to us, and may be had on application to this office.

**Roxy La Rocca.**

We hear from Joe Shoebridge, of Lake's Agency, that he has received a cable from Roxy La Rocca stating that he will be back in this country to commence his engagements on Dec. 8 next.

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A SPECIAL GENERAL MEETING of the members of the Association will be held at the offices of the Association, 55 and 56, Goschen-buildings, 12 and 13, Henrietta-street, Covent Garden, London, W.C.2, on FRIDAY, NOV. 21, 1919, at twelve noon, to consider a proposition to add to Rule 38, "The maximum Annuities paid from the funds of the Association shall be—to a Subscriber of Class C, £120; to a Subscriber of Class B, £80; and to a Subscriber of Class A, £40," the following words:—
"Providing always that in special circumstances the Directors are empowered to increase the Annuities payable to those solely dependent on the Fund. Such increase not to exceed £20 in any one year."
And to pass such Resolution adopting such addition or otherwise as may be deemed advisable in connection therewith.
CHARLES CRUIKSHANKS, Secretary.
Oct. 15, 1919.

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THE JUNIOR SAVAGE CLUB, Piccadilly, New Theatrical, Literary, and Social Club. Application as to membership; town members £3 3s., country members £2 2s. (limited number only) should be sent to the Secretary, L. D. RESSON, 5 and 6, Market-street, Piccadilly, W.1. FRANK ROTHESAY, Manager.

I, ROLAND DOUGLAS COX, Manager of the Agency Dept. of the Actors' Association, intend to apply to the London County Council for a licence to carry on an Employment Agency for Theatrical, Variety, and Cinema Artists, at No. 32, Regent-street, W. 1.
All objections, and the grounds therefor, must be submitted in writing to the Clerk, London County Council Hall, Spring Gardens, S.W. 1, within 14 days of publication of this advertisement.


## ARTIST IN POLISH MUSIC.

Miss Margaret Holloway achieved a notable triumph at the Westminster Central Hall on the 4th inst., when she played the "Kujawiak" of Wieniawski, for violin, and revealed all the hidden potentialities of the fine Polish music. Miss Holloway has had exceptional opportunities for getting in touch with the Slav temperament, for she was for several years a pupil of Prof. Auer, of Petrograd, who has been responsible for the training of many of the leading violinists of the day. In Petrograd, Miss Holloway's series of recitals were a great

*(Photo by F. C. Burnham.*
MISS MARGARET HOLLOWAY.

success, and since her return to London she has established herself in the general opinion as occupying the front rank among native violinists. She is, besides, a born *chef d'orchestre*, and no one can see her conducting her Ladies' Orchestra with graceful movements of her violin bow without realising that she can call out the very best from those with whom she comes in contact.

On the previous Saturday Miss Holloway gave her services in aid of the Polish White Cross, and a graceful letter of commendation from Mme. Paderewski figured on the programme. Prince Sapieha, the Polish Minister to the Court of St. James', with the Princess Sapieha and all the members of the Legation, were present at the concert, and at the close both Prince and Princess Sapieha warmly thanked and congratulated Miss Margaret Holloway.

## "MEADOW SWEET."

Comedy, in One Act, by Seumas O'Kelly, Produced at the Abbey Theatre, Dublin, on Oct. 7.

Johnny Claffey ....Mr. Arthur Shields
Maria Dempsey ..Miss Maureen Delany
Kevin Monahan.....Mr. Peter Nolan
Luke Tierney .....Mr. Hubert Maguire

The late Seumas O'Kelly's one-act comedy, "Meadow Sweet," was given a cordial reception. The dialogue is brilliant and clever, and with its rare humour, racy of the soil, the piece is assured of success. The scene is laid outside Monahan's farmhouse, and we see Johnny Claffey, a farm labourer employed by Luke Tierney, offering his hand and heart to Maria Dempsey, the housekeeper of Kevin Monahan. Their wooing is interrupted by the arrival of Kevin, who brings the glad news to Johnny that, thanks to his (Kevin's) efforts, he has secured him a labourer's site of one acre of the best meadowland on Luke Tierney's farm. They await the arrival of Luke to see how he will take the news. Luke comes on the scene in the best of humour, and congratulates Johnny, to the astonishment of Kevin; but when the latter learns from Luke that the council had decided to select an acre of Kevin's best land instead, his shortlived triumph turns to bitter chagrin, and he pleads and offers bribes to Johnny in turn. The latter, however, is adamant, the curtain descending on Johnny and his future bride, Maria, leaving to inspect the site of their new home, to the utter discomfiture of Kevin. Miss Maureen Delany (Maria) kept the house convulsed with merriment in the love-making episode with Johnny Claffey, a part admirably portrayed by Mr. Arthur Shields. Messrs. Peter Nolan (Kevin Monahan) and Hubert Maguire (Luke Tierney) presented two well-studied character sketches of typical Irish farmers.

### MANCHESTER PLAYGOERS' CLUB JOURNAL.

With the opening of the 1919-20 season of the Manchester Playgoers' Club, the "Club Journal" has resumed publication, which was suspended owing to the war. It contains a "retrospect and prospect," in the course of which the writer remarks: "The theatre has 'boomed' commercially in the past three years, now it seems to be determined to 'boom' artistically, and it is well that we should consider for a while what part we are going to play in the activities of the future." It is suggested that into the dramatic movement there should be introduced more drama and less movement, and so seek to alter a state of things in which, as Lord Dunsany has said in recent correspondence, "the status of the dramatist is that of an expert skater in the Sahara."

### ANSWERS TO CORRESPONDENTS.

REGULAR READER.—*We do not know, but certainly not the lady and gentleman you mention. Born at Sunderland.*

ANN DANTE.—*Not unless it is so stipulated in the contract.*

J. HUTCHISON.—*Sir Harry Lauder was born on Aug. 4, 1870.*


"TWO ARTS." NOV. 15.
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## THE PLYMOUTH REPERTORY THEATRE.

### NEARLY FIVE YEARS' CONTINUOUS RUN.

By W. EDWARD STIRLING.

The word repertory is in the air. Everyone has a thesis as to how he (or she) would conduct a repertory theatre. There are leagues and societies formed for the betterment of the drama, and perhaps a good deal of hot air escapes. When the repertory theatre movement is discussed Manchester, Glasgow, Dublin, Liverpool, and Birmingham are rightly held up as examples of what can be done with capital and labour. That these theatres have contributed to the betterment of the British drama no one will gainsay, neither will any withhold an iota of praise due. The only point is that they do not stand alone. I have searched in vain on occasions when the drama has been discussed for any reference to a sincere effort that it is my privilege to write about. That effort is the Repertory Theatre, Plymouth. I wonder whether the managers and proprietors, Messrs. Geo. S. King and H. D. Parry, have been so busy making their theatre a success that they have not had time for self-advertisement. At any rate, little is known of their work, and perhaps a short summary of it may be of interest to the reader. Our theatre needs the advice of experts, and the vicissitudes of a successful repertory theatre should be enlightening to some dramatic pessimists.

Plymouth's little theatre in Princess-square (a delightful spot within the heart of the town, and within the proverbial stone's throw of the bowling green that will for ever be associated with Sir Francis Drake) has now been open to an enthusiastic public for over four and a half years. The initial performances were given at Christmas, 1915, the building then being called the "Princess Hall," with "Repertory Theatre" as a sub-title. This was to overcome the scruples of the strictest "Plymouth Brethren" who might not have cared to have been seen in a theatre. But, at all events, after a few weeks "The Plymouth Repertory Theatre" was accepted, and remains.

**A Repertory Record.**

Since the opening nearly five years ago the building (originally the Mechanic's Institute) has only been closed for two weeks and four days, and on these occasions the closures have been necessitated by structural alterations. Surely this constitutes a record for a theatre playing only the best type of play. The first alteration was effected in 1916, the dress circle being rebuilt and reseated. In 1918 far more extensive changes took place, the old fit-up prescenium being replaced by a simple but dignified white fibrous plaster one, whilst the stage was enlarged and new exits built. In 1916 the Watch Committee granted full excise and smoking licence, although the latter privilege is only exercised in the upper parts of the house. One of the main features that strike the observer is the close proximity of the stage to the dress circle. This intimacy contributes enormously to the success of the building, for it is possible to get the most delicate and subtle effects in a natural way that would be almost impossible in a larger theatre. These details are necessary, for they give some idea of how structure has aided this movement.

**A Wide and Varied Field.**

The work done at Plymouth covers a larger field than any other theatre of its kind. In 191 weeks only 15 plays have been repeated, whilst four plays have been presented there for the first time. Shakespeare, Ibsen, Pinero, Shaw, Galsworthy, Phillpotts, Wilde, Barrie, &c., have been assiduously and faithfully performed. One main factor should be noted—namely, the variety of plays offered. Some of our repertory theatres have rather suffered at the hands of unhealthy minded highbrows. It seemed an accepted idea at one time that a play must be morbid, if artistic—quite contrary to the formula of Shakespeare and the great. Messrs. King and Parry evidently believed in giving their public the best of tragedy, comedy, and farce, and their enterprise has been successful in every way; for equally good returns have been the result of weeks of "Twelfth Night," "Hindle Wakes," "Our Flat," "The Melting Pot," "The Importance of Being Earnest," "Jane Clegg," "Rosmersholm," "A Pair of Silk Stockings," "The Silver Box," "What Every Woman Knows," "Ghosts," "The Second Mrs. Tanqueray," "Trelawny of the Wells," "Passing of the Third Floor Back," "School for Scandal," "Pacifists," and scores of others.

It must not be taken for granted that at the beckoning of Messrs. King and Parry's magic wand the Plymouth public flocked to the Repertory Theatre. Such was very far from the case. It took six months of hard work and undaunted faith, together with the loss of a good deal of money, to establish the movement on a firm basis. Still, that is not a long time, and the fact that the theatre has never looked back, but has forged ahead, playing fifty-two weeks in the year, embracing every kind of classic and costume play, as well as the most modern comedy, having all the scenery painted on the spot, and having resulted in a substantial financial as well as artistic success, is an achievement to be proud of.

**Unrivalled Range of Experience.**

It has been argued that a production a week can only mean poor results, but enthusiasm and hard work combined with truth and team work has enabled the Plymouth Repertory Company to overcome many obstacles. A good deal has been said of the repertory system that enables an actor to play twenty-five parts a year, but the Plymouth system means nearly twice that number, and consequently the range of experience should be greater. Present conditions seem to indicate that the public must make their wants clearly known in the way most open to them, and education is the means by which they can be led to ask for the best and be put off with nothing less. In this task the educated, public spirited proprietor or manager can give very great assistance, not by presenting only morbid discussions of sex or naturalistic medical entertainments, (though these have enormous value in their proper place and quantity), but by fostering love for the greater drama, a new era of which may be dawning today. There are many such enthusiastic managers, and when they appear, as in the case of the proprietors of the Plymouth Repertory Theatre, it is open to the public to secure the kind of play they want.

Although little boomed, the Plymouth Repertory Theatre has nevertheless proved its capacity for a place in the sun.

## THE WARWICK REPERTORY.

### "THE MAN FROM TORONTO."

There is a little band of players who, during the last four years, have been doing wonderfully good work in a modest and unassuming manner. This little combination of players is known as the Warwick Repertory. From practically the commencement of the war they have rendered invaluable service in cheering the wounded in hospitals and the men in far-away and inaccessible camps. The organiser is Miss Ethel Samuel, and grouped around her is a little body of benevolent Thespians who have given their services free.

An opportunity of seeing not only their benevolent work, but also the indubitable technical excellence of their acting, was afforded on Saturday at the King George's Hall, Y.M.C.A. Headquarters, Tottenham Court-road. The vehicle chosen for the display of their talents was that diverting and cleanly-written comedy by Mr. Douglas Murray, "The Man from Toronto." Mr. Grant Molene gave a bright and interesting rendering of the title-part. Mr. J. D. Brayshaw furnished a neat and finished character-study as the fussy old solicitor, Mr. Priestly, and Mr. Edwin Barnes was duly breezy as Bobby Gilmour. On the distaff side the work was no less excellent. Miss Ethel Samuel made a very vivacious Mrs. Calthorpe, the merry widow who was the cause of all the complications. Miss Ethel M. Jolley and Miss Madeline Manley were extremely good as the two sisters Wimbush. Miss Eva Manley did all that was necessary as the maid Martha.

### BIRTHDAYS OF THE WEEK.

**Happy Returns to—**

May Saker, Wednesday, Oct. 15.
Phyllis Neilson-Terry, Wednesday, Oct. 15.
J. M. W. Bennett, Thursday, Oct. 16.
Marion Terry, Thursday, Oct. 16.
Mabel Love Thursday, Oct. 16.
Frederick Whelan, Thursday, Oct. 16.
Isabel Jay, Friday, Oct. 17.
Robert Pateman Friday, Oct. 17.
Will H. Fox, Sunday, Oct. 19.
J. H. Jay, Sunday, Oct. 19.
Alice Lloyd, Monday, Oct. 20.
Ben Albert, Tuesday, Oct. 21.
Dennis Neilson-Terry, Tuesday, Oct. 21.
Louis N. Parker, Tuesday, Oct. 21.

The firm of W. & G. Foyle, the well-known booksellers, of Charing Cross-road, has been converted into a limited company, with W. A. Foyle and G. S. Foyle, the original partners, as directors. Among the numerous departments of the firm is the music room, where musicians are invited to inspect the stock and try over the pieces.

The next "in aid of" for the St. Dunstan's Hostel is to be held at St. Albans Hall, North Finchley, on Thursday next, at 3 p.m. It will be "The Runaways," a fairy spectacle by Rev. M. Seldon.

Mr. Frank J. Woolf informs us that he has been appointed English representative of the "New York Dramatic Mirror."


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THE ERA

ESTABLISHED 1837.

WEDNESDAY, OCTOBER 15, 1919.

# WAR TAXES IN PEACE-TIME.

PEACE hath her problems no less baffling than war, if we may paraphrase the poet. Armageddon has been over nearly a year, and people are beginning to wonder why taxes imposed under the Defence of the Realm Act are still being levied. Fortunately, there are few precedents for the existing condition of things, and we can look back to no state of affairs that exactly corresponds to the present. There may be a necessity for taxes imposed during the war to be continued, but it is certain that there are some for which the public are entitled to be relieved. Among these are the entertainments tax. Places of amusement were among the first to be attacked by the Chancellor of the Exchequer when war broke out, and before the first force of the blow had worn off they had to suffer an increased impost despite the proofs that were furnished of the injury it was doing to the entertainments industry.

**The Entertainments Incubus.**

The reason given for taxing amusements was that theatres and music halls were run for the purposes of pleasure, but it has been proved and emphasised over and over again that for whatever purposes houses of entertainment were instituted they helped in overwhelming measure to maintain the morale of the people during the gravest periods of the nation's history. To cripple them with taxes was therefore as injudicious as it was unfair and ungenerous.

Letters which have appeared and are appearing in our columns supply unmistakable evidence of the demand that the Entertainments Tax should be removed or considerably modified. One correspondent, however, takes the opposite view. He contends that the objection to the tax emanates only from a few resident managers, but the arguments that we have enumerated above apply equally to the touring manager. The inference that he does not suffer from the tax is disposed of by the fact that it is due to the imposition that entertainment is the only commodity that has not increased in price. The public has to pay more for its amusement, but the added amount goes in the way of revenue to the Government, and the amusement provider has no increase of income with which to face the enormous increase of expenditure. If the resident manager were able to raise his rates of admission it would benefit the touring manager in ratio to the percentage upon which he was working.

We commend to the consideration of our readers a letter which appears in another column from MR. J. A. CAMPBELL, a touring manager of wide experience. He proposes a revision of the incidence of the impost on lines which resemble the principle of the income tax. He suggests that the tax should be graded according to the earning power or receipts of the various theatres, thus: 5 per cent. on the first £150; 7½ per cent. from £150 to £250; 10 per cent. from £250 to £350, and so on. Like the income tax, he would leave entertainments practically free up to a certain amount, for he suggests that the 5 per cent. on £100 should be retained by the management in payment for the work of collection. We are afraid that the Government would not look upon MR. CAMPBELL'S suggestion as a good financial investment, for it would reduce the revenue derived from amusements very considerably, and would, moreover, destroy entirely the pleasant fiction that the tax was paid directly by the public. But apart from entire abolition MR. CAMPBELL'S scheme would be an improvement on the present, and would at any rate be a beginning. The time is drawing near when the campaign against the tax should be begun, and theatrical, music hall and cinema directorates would do well to mobilise their forces in the endeavour to remove what we fear may otherwise prove to be a permanent imposition.

**A Proposed Modification.**

# OVER HERE AND OVER THERE.

## ENGLAND AND THE STATES COMPARED THEATRICALLY.

### By WALTER CATLETT.

As this is my first appearance in England, what is my impression of London theatres?

Let me say at once that there is a vast difference between the theatres in London and those in the United States. Take first nights, for instance. The liberality of London audiences is striking when compared with the blasé, hard-to-please American audiences, particularly those in New York. There is nothing worse than a New York audience of first-nighters. It is composed of professional theatricals—Broadway regulars, they may be termed—and it is really hard for an American actor to give them anything new. They come to the theatre more to criticise than to help—a striking contrast to the usual custom in England—and I have never seen in New York such incidents as occur in this country; that is to say, I have never seen an audience that remained in a theatre for the final curtain, and to give vociferous expression to their opinion of the play. Instead, in America the moment the curtain

Photo—Arbuthnot.

MR. WALTER CATLETT.

drops, even if a large number of people have not left the theatre, those who remain walk out automatically without any demonstration. Here the artists wait for a cheering or a chilling—and I have never seen a chilling.

In New York, for the first three months, at any rate, the audience is composed of New Yorkers, and, generally speaking, New Yorkers go to the theatre to fill in the time between meals—they go in early and leave early to go to the cafés. This, at all events, was my experience before coming to England, but the ramifications of "Pussyfoot" may have altered things materially; prohibition means a lot where cafés are concerned

**MORE INTIMACY HERE.**

Then, again, there is more intimacy between the players and the audience in England than in America. Ordinarily, I am a very nervous man, but I have experienced less nervousness since I came to this country; the audience has encouraged me rather than made me nervous.

It has been reported to me that American actors are not altogether welcomed in this country. Whether it is because there have been so many mediocre artists from over there, or whether it is the outcome of British animosity, I cannot say. But if my experience here is a sample of British animosity I hope that objection will continue, because since I have been in this country the greatest respect has always been shown to me, and not one word of disparagement, so far as I know, has been uttered against me—and this is the first time I have had such an experience.

I believe that no actor in America has been given better newspaper criticisms than I have, or, rather, than "Baby Bunting" has. I say this because the critics over there have a tendency to criticise an actor personally, rather than the play itself—they write in order to publish what they hope to be a funny article. Whatever criticism there is in England it is straight from the shoulder, straight from candid critics, and personal animosity is conspicuous by its absence.

**THE MECCA OF ACTORS.**

There is one other thing I have seen demonstrated here, and that is the fact that London is the Mecca of the English-speaking actor. London comes before New York, because if a man makes a success here the public never forgets him, even when he gets older. In America, however, even ten successes do not find an actor a permanent place in the good books of the people because one failure will undo all the good work he has done previously. This means when a man gets old he is discouraged. This is not so with the English stage, so far as I have seen or heard.

An actor in this country is without doubt treated by managers with great respect—treated as an artist, and not as a mountebank, hence the strike in New York.

To those who resent the invasion of American players in London, let me say that it is to the advantage of the English professional that so many people have come across the Atlantic. Apart from the fact that I consider there ought to be an interchange internationally of English-speaking actors and actresses, this invasion may probably lead to the establishment of a higher standard of salaries in this country. Salaries are higher in New York than they are in London, and if the English manager get accustomed to paying higher salaries to American actors, this may lead eventually—and it is my sincere wish that it does—to English artists being paid on a similar, if not higher, scale.

Let it be understood that there are a good many English artists playing in current productions in New York, quite as many as there are Americans on the English stage. There is no theatre in New York where melodrama, drama, comic opera, or revue is played where there are not from one to three English artists participating. Let me repeat that the tendency is that the influx of good American artists may lead to the payment of better salaries to their confrères on the British stage. American actors come over here as the English artists go over there—for commercial reasons. Of course, there are stars many of them—the George Robeys and the Violet Lorraines, who draw quite as big salaries as the Americans do in their own country.

**"THE MAN FROM BLANKLEY'S" AT BIRMINGHAM.**

The highbrows had a holiday on Saturday. "The Man From Blankley's," played at the Birmingham Repertory Theatre, is [illegible] for a Repertory audience and though they spent a delightful evening it is doubtful whether the piece is one in which the company is likely to shine. With a few outstanding exceptions, the acting was exaggerated and lacking in understanding. Mr. Oliver Johnston as Lord Streathpeffyr was, perhaps, the only uniformly successful performer, and his work did much to relieve the play from unmitigated buffoonery. Mr. Frank Moore gave an admirable picture of Gabriel Gilwattle, the wealthy uncle, and Miss Isabel Thornton was excellent as his wife. Miss Margaret Chatwin did good work as Mrs. Tidmarsh. Miss Susan Richmond had the chief lady part, that of the governess. She acted with taste and discretion. Of the remainder, too much reliance was placed on eccentricity of make-up, gesture, and voice, an exception, however, being the one-day butler of Mr. Oliver Crombie.

# FIRST NIGHTS OF THE WEEK.

## "Place aux Messieurs" at the Gaiety—A Real Jewish Shylock.

### "THE KISS CALL."

Musical Play, in Two Acts and Four Scenes, by Fred Thompson, Lyrics by Adrian Ross, Percy Greenbank, and Clifford Grey, Music by Ivan Caryll, Produced at the Gaiety Theatre, Wednesday, Oct. 8.

Christopher Deare ..Mr. Austin Melford
Brown ..... Miss Peggy Ross
A. B. C. D. E. Fitton..Mr. Fred Hearne
Dollis Pym .....Miss Evelyn Laye
Emile de Valentine..Mr. Henry de Bray
Dr. Thomas Pym..Mr. Stanley Lupino
Pauline Deare
Miss Gwendoline Brogden
Nicolette Irvine
Miss Heather Featherstone
Cotton ..... Mr. Harry Winton
Joseph ..... Mr. H. R. Hignett
Allsop Bibby .....Mr. G. P. Huntley
Bagot Sweet .....Mr. Garnet Wilson
Charlotte Chapman..Miss Binnie Hale
Peach Blossom..Miss Venita Fitzhugh
Kitty ..... Miss Amy Preston
Nichette ..... Miss Irene Magley
Commissionnaire ..Mr. Marston Garsia
The Hon. Mabel Dufferin
Miss Violet Norton

Founded on that merry French farce, "Le Coup de Téléphone," the latest Gaiety success, "The Kiss Call," made its warmly welcomed appearance last Wednesday evening. It has a story to tell, although with a few variations it is a story that we have met occasionally before. Dainty Mrs. Deare and pretty Mrs. Pym discover that their husbands are enmeshed in the toils of fair and frail charmers, and resolve, in a fury of justifiable indignation, that they will pay them back in their own coin. Mrs. Pym decides to adopt a "tame cat," but after a charming flirting duet with "pussy" she finds that even the tamest of cats has claws. Mrs. Deare has better luck. She rings up somebody—anybody—who turns out to be the amateur croquet champion, Allsop Bibby. When you hear that Allsop Bibby is Mr. G. P. Huntley, and that he arrives at Mrs. Deare's house attired for a fancy dress ball as Edgar the Fearless, is devoted to his own fiancée, but can't resist the sight of a pretty woman in tears, you can imagine something of the fun to be found in "The Kiss Call." Caught embracing Mrs. Deare in spite of himself he is made to pass as the lady's husband and is called in to attend the real Dr. Deare (supposed to have swallowed a fish bone) at the flat of a Peach Blossom. This leads to exposure, jealousy, perturbation that brings in a splendid trio from the two doctors and Allsop, "We're Mad," in which Mr. Stanley Lupino in particular distinguishes himself by some wonderful eccentric dancing. To the end the cure works as usual, and the recalcitrant husbands are made to eat humble pie before they are forgiven by their charming and incensed wives.

**Is it the Pendulum Swinging?**

Is it, we wonder, because for all these war years the ladies have predominated in musical comedy that the lords of creation have been assigned pride of place in this latest Gaiety piece? Certainly Mr George Huntley and Mr. Stanley Lupino have been better served by the adaptor and the librettist than have Miss Gwendoline Brogden and the other ladies of the company. Beyond a scene with Allsop, in which she plays the part of the sweetly delightfully, and an attractive solo, "Do You Recall?" and another song with chorus, "Old Letters," which did not quite hit the mark, Miss Brogden has little to do except to look alluring and move about enchantingly, which she can do to perfection. Miss Irene Magley has but one dance, and, fascinating as this is, we should like at least one more. Miss Evelyn Laye as Mrs. Pym and Miss Binnie Hale as Pym's recreation lady both make the very most of their duets, the first with Mr. Henri de Bray, excellent as the "tame cat," and the second with Mr. Pym in "That's the Way I'll Love You in the Play," a burlesque of stage love duets of different periods. Mr. G. P. Huntley, on the other hand, has a fine opportunity for the display of that unique talent of his as Allsop Bibby, and never has he risen to greater heights of comedy. Mr. Stanley Lupino, too, is inimitably funny as Dr. Pym, and Mr. Austin Melford is excellent as the dapper Dr. Deare. Miss Venita Fitzhugh is vivacious as the gay Peach Blossom.

The music is consistently charming and light. We have already mentioned some of the best numbers; in addition there is a capital concerted number, "Six Little Chaperons," and a good jazz song and chorus, while "Monday, Tuesday, Wednesday," well sung by Mr. Austin Melford, is another of the successes of the piece.

### 'THE MERCHANT OF VENICE.'

Comedy, by William Shakespeare, Revived at the Court Theatre on Wednesday, Oct. 9.

The drama, which already owes much to Mr. J. B. Fagan, is now more than ever indebted to him for a Shakespearean production which, whilst possessing many interesting and artistic features, is in some respects unique. Primarily this revival has been the means of introducing to the theatre of the West End an actor whose name and fame have long been household words further East, an actor who, playing for the first time in English one of Shakespeare's most subtly-drawn and composite characters, has earned at once the right to be classified and compared with an Irving or a Tree.

Mr. Maurice Moscovitch is by birth a Polish Jew, and possibly it was this fact that led many of us to expect, or at any rate to be prepared for, a "sympathetic" reading of Shylock, an idealistic attempt to invest him with traits of nobility. Irving had done it before. But Mr. Moscovitch proved too great an artist to be influenced by his own nationality or by the methods of any of his predecessors. The Moscovitch Shylock is a unique Shylock, and as such it will live.

Say what you will, Shakespeare never could have meant Shylock to be anything but an evil, cruel, and revengeful Jew. Such streaks of humanity as are introduced into the picture seem only to throw into relief the rest of the character. The unctuous semblance of humility, of which there are glimpses—"Sufferance is the badge of all our tribe," he says—only tend to accentuate his despicable hypocrisy. But whilst Moscovitch makes no attempt to spare the Jew, he never for a moment goes to the other extreme by over-emphasising the horribleness of his nature. Oily and spiteful he makes him, yet curiously human—at times obnoxiously repellant—yet always arresting, wholly devoid of eccentric touches, yet never lapsing into the commonplace. In short, he remains throughout a very live and real character. In appearance he presented the very essence of greasy repulsiveness. His exhibition of devilish exultation as he learns from Tubal the news of Antonio's embarrassments, alternating with moments of almost tearful despondency when he hears of Jessica's disappearance with his jewels, this and his final exit at the termination of the trial, a reeling inarticulate specimen of broken humanity, were masterpieces of brilliant acting, the equal of which has rarely been seen on the English stage.

Two other parts stand out. The one the Gobbo of Mr. Miles Malleson, an extraordinarily clever study of clownish youth of the time, which never obtruded in buffoonery, although it lacked nothing in humour. The other was the Jessica of Miss Cathleen Nesbitt, who made Shylock's daughter the seductive, purring Jewess Shakespeare meant her to be—an altogether delicious performance. For the rest Miss Mary Grey's Portia, though one missed the coquettish vivacity usually associated with the part, was one of singular charm. Mr. Frederic Worlock made a manly, ardent, and physically beautiful Bassanio; whilst Mr. Alfred Brydone did all that was possible with the thankless part of Antonio, and made him rather less of a bore than we generally find him. The staging and costumes, both consummately artistic, bespeak the master hand of Mr. Fagan.

# AS YOU LIKE IT.

The railwaymen's part: Resuming their lines.

* * *

What they took: "Seven Days' Leave," and a little bit over.

* * *

Do you know the difference between a railway and an actor? One has a stock of rôles, the other rolling stock.

* * *

Talking of rolling reminds me of Grock's American trip. Trust he won't make the boat G-rocky!

* * *

Unless, of course, the boat merely rocks with laughter.

* * *

I hear someone from the Prince's told Beckett the other day that Sullivan had returned and had made a terrific hit. Beckett looked quite worried till he learned it was the musician!

* * *

"Lessors still smiling," observes the *Sunday Pictorial*, anent soaring theatrical rents. Yes, more for the lessor.

* * *

This may explain why Pinero is finding it such slow work to get his play, "Quick Work," produced.

* * *

A critic complains that the words of most songs are mere nonsense. And the music, too, is mere air.

* * *

A miner has just named his twins Vesta and Tilley. Suppose they had been triplets? Well, two's company, Frece none!

* * *

Apropos of names, the spelling of some might be brushed up. Why not Harry Welldone and Sir Harry Laughter?

TOUCHSTONE.

# WHAT'S ON IN TOWN.

ADELPHI (Strand, W.C.). — "Who's Hooper?" 8. Wed., Sat., 2.

ALHAMBRA (Leicester-sq., W.C.). — "Eastward Ho," 8. Thurs., Sat., 2.15.

AMBASSADORS (Cambridge Circus, W.C.).—"Back Again," 8.30. Tues., Fri., Sat., 2.45.

APOLLO (Shaftesbury Avenue, W.).—"Tilly of Bloomsbury." 8. Tues., Thurs., Sat., 2.30.

COMEDY (Panton-st.).—"Three Wise Fools," 8.30. Tues., Thurs., Sat., 2.45. Gerr. 3724.

COVENT GARDEN OPERA HOUSE.—"With Allenby in Palestine and Arabia." 2.30 and 8.

GAIETY (Leicester-sq.).—"The Maid of the Mountains," 8. Tues., Sat., 2. Gerr. 202

DRURY LANE (Drury-lane, W.C.).—"The Great Day," 8. Wed., Sat., 2.15.

DUKE OF YORK'S (St. Martin's-lane, W.C.).—"The Girl for the Boy," 8.15. Wed., Sat., 2.30.

EMPIRE (Leicester-sq.).—Serge Diaghileff's season of Russian Ballet, 8.30. Sat., 2.30. Gerr. 3527.

GAIETY (Strand, W.C.).—"The Kiss Call," 8. Wed., Sat., 2.15

GARRICK (Charing Cross-road, W. 6).—"His Little Widows," 8.15. Wed., Sat., 2.30.

GLOBE (Shaftesbury-av.).—"The Voice from the Minaret," 8. Wed., Sat., 2.15. Gerrard 7822.

HAYMARKET (Haymarket, S.W. 11).—"Daddies," 8.30. Wed., Thurs., Sat., 2.30 Reg. 6030.

HIS MAJESTY'S (Haymarket, S.W. 1).—"Chu Chin Chow," 8. Wed., Thurs., Sat., 2.15. Gerr. 1777.

KENNINGTON (Kennington Park-road). "Daddy Longlegs," 8. Thurs., 2.30.

KINGSWAY (Gt. Queen-st., W.C. 2).—"A Temporary Gentleman," 8.15. Mon., Wed., Sat., 2.30.

LONDON PAVILION (Piccadilly-circus, W.).—"Afgar." 8.20. Tues., Sat., 2.30.

LYCEUM (Wellington-street, W.C.).—"The Wild Widow." 7.30. Wed., Thurs., Sat., 2.30.

LYRIC (Hammersmith).—"Abraham Lincoln," 8. Wed., Thurs., Sat., 2.30. 'Phone, 142, Hammersmith.

LYRIC (Shaftesbury-avenue, W.).—"The Bird of Paradise," 8.15. Wed., Sat., 2.15.

NEW (St. Martin's-lane, W.C.).—"Jack o' Jingles," 8.15. Wed., Thurs., Sat., 2.30.

PALACE (Shaftesbury-avenue, W.C.).—"Monsieur Beaucaire." 8. Wed., Thurs., Sat., 2.15

PLAYHOUSE (Charing Cross, W.C.).—"Home and Beauty," 8.30. Thurs., Sat., 2.30.

PRINCE OF WALES (Coventry-st., W.).—"Bran Pie," 8 Wed., Fri., Sat., 2.15

PRINCE'S (Shaftesbury-avenue).—"The Gondoliers," 8.15. Wed., Sat., 2.30.

QUEEN'S (Shaftesbury-avenue).—"The Cinderella Man," 8.15. Thurs., Sat., 2.30. Gerr. 9437.

ROYALTY (Dean-street, W. 1).—"Cæsar's Wife," 8.15. Thurs. and Sat., 2.30. Gerr 3855.

ST. JAMES'S (King-street, S.W.).—"Reparation," 8.30. Wed., Sat., 2.30.

ST. MARTIN'S (West-street, W.C. 2).—"The Very Idea," 8.45. Tues., Fri., Sat., 2.30

SHAFTESBURY (Shaftesbury-avenue, W.C.).—"Baby Bunting," 8. Wed., Sat., 2.30.

STRAND (Strand, W.C. 2).—"Laughing Eyes," 8. Gerr 3452-3

VAUDEVILLE (Strand, W.C. 2.).—"Buzz Buzz," 8.15. Tues., Thurs., Sat., 2.30. Gerr. 3815.

WINTER GARDEN THEATRE (Drury-lane, W.C.).—"Kissing Time," 8. Sat. 2.15.

WYNDHAM'S (Charing Cross-road, W.C.).—"The Choice," 8.15. Wed., Sat., 2.30.

**VARIETY THEATRES**

COLISEUM (Charing Cross).—Irene Vanbrugh, Dion Boucicault and Co., in "Caroline." Tamara Swirskaya, Lord Lyveden, Clarice Mayne, Nellie and Sara Kouns, Rinaldo. 2.30 and 7.45. Gerr. 7541.

HIPPODROME (Leicester-sq.). — "Joy Bells" 2.30 and 8.30. Gerr. 650.

PALLADIUM (Argyll-street, W.). — Withers and Co., Farr and Farland, Amy Evans, Harry Weldon, Ella Shields, G. H. Elliott, Poluskis, Torino, Sanford and Lyons, Gerrard. 3.20, 6, 8.40. Gerr. 7004.

VICTORIA PALACE (Victoria Station, S.W.).—Bransby Williams, Two Rascals, Marie Dainton, Arthur Ferris. 6.15 and 8.50.

# THEY SAY——

That Fannie Ward has crossed the Atlantic thirty-five times.

* * *

That Madge Titheradge is thinking of returning to the legitimate stage.

* * *

That Walter Catlett, when not on the stage, spends most of his time seeking literary haunts in London.

* * *

That Phyllis Monkman played a scena in French before a Parisian audience, though she does not understand the language.

* *

That the French printers printed her name with only one "l" on the posters.

* * *

That Mme. Karsavina has quite recovered from the bad foot she was suffering from last summer.

* * *

That the Army of Occupation in Cologne has been bitten with a craze for amateur theatricals.

* * *

That Pearl White studies the characteristics of her fellow-passengers when in trains and buses.

* * *

That "Hard work brings success" is Iris Hoey's favourite motto.

* * *

That the actors' strike in New York involved financial losses amounting to about £600,000.

* * *

That Charlie Chaplin has overcome his dislike of flying.

* * *

That, while American managers have their eyes on London, Albert de Courville has his eye on New York.

# THE VARIETY WORLD.

*Lady de Frece's Generosity—Wilkie Bard in New York—Popular Comedian's Accident—A Motor Maisonette.*

**Miss Vesta Tilley's Generosity.**

When Miss Vesta Tilley (Lady de Frece) recently said farewell to Liverpool, it was announced that she intended to give her week's salary of £500 to charity. The Liverpool Child Welfare Association has received from Miss Tilley £500 worth of Five per Cent. National War Bonds for the purpose of founding a fund to be known as "The Vesta Tilley Fund for Christmas Entertainments for the Invalid Children of the City."

**Wilkie Bard in New York.**

Messrs. Peel yesterday received a cable from Wilkie Bard to the effect that he arrived in New York on Monday evening, and will open at the Palace on Monday next.

**V.A.F. Delegate to Paris.**

Mr. Monte Bayly has arrived back from Paris, whither he went as the V.A.F. delegate during the strike. Mr. Bayly stayed eight days in the City of Light, and did excellent work in the interests of British artists.

**Mrs. "Dick" Knowles.**

Dear old Dick Knowles' widow—so popular in the past at the halls as Winifred Johnson, banjoist—is sailing for China next week as director of a company for collecting jade and "Celestial" curiosities. This company is called "Mrs. R. G. Knowles, Ltd."

**Another Fair Emigrant.**

The delightfully droll Daphne Pollard is sailing for America for a holiday forthwith. The great little favourite is happily booked to return to the London Hippodrome about Yuletide for Albert de Courville's new revue.

**V.A.B.F. and I.**

The committee of the Variety Artistes' Benevolent Fund and Institution would be glad to hear from any artist, especially members of the Benevolent Scouts' Brigade, who will volunteer to open the collecting-boxes of the fund throughout the country. When writing kindly give address for week commencing Oct. 27.

The committee wish to thank the president, Mr. George Robey, for his cheque for £415 3s. 4d., being donations on behalf of the fund received by him, which, in addition to the £500 already paid in, totals £915 3s. 4d.

**The Charles Coborn Matinée.**

The Charles Coborn Farewell Benefit Matinée, to be held by the courtesy of Sir Oswald Stoll at the Alhambra, and which was postponed owing to the strike, has now been fixed for Tuesday, December 2. All tickets already issued for the previous date will be available.

**Rotarian Bransby Williams.**

At the Rotary Club luncheon at the Holborn Restaurant to-day (Wednesday) Rotarian Bransby Williams will speak on "Propaganda on the Stage."

**Accident to Fred Barnes.**

Mr. Fred Barnes, the popular light comedian, met with a nasty accident as he was about to take his turn on the stage at Newcastle-on-Tyne Empire on Monday night, says the "Star." A heavy weight fell, striking him on the head and rendering him unconscious for some time. He is progressing favourably.

**A Popular President.**

The committee of the Music Hall Ladies' Guild have great pleasure in announcing that Lady De Frece (Miss Vesta Tilley) has again consented to act as president for the ensuing year.

**The Personality of Chirgwin.**

G. H. Chirgwin was one of the bright, particular shows at the Empire, Cardiff, last week, and evidently was in tip-top form. Thus one of the leading provincial papers: "Like wine variety artists seemingly improve with age. Chirgwin is rare old vintage. A good many generations have laughed at his sublime fooling. At Cardiff Empire on Monday evening he was welcomed as heartily as one of the pillars of the British music hall deserved to be. If one were asked to say what he did in the too limited time allotted to him an answer would not be forthcoming. It was simply Chirgwin spreading forth his personality, and his audience had no option but to laugh."

**An Hotel on Wheels.**

On Monday, at the Victoria Palace, Fred Sylvester, described as "The neatest of the Neat," fully justified this title, and he was heartily welcomed back, following his lengthy absence in the provinces. We hear that Fred is having a new car built for him which will save him much of the worry of searching for "digs." It will contain beds, has a miniature kitchen, and will, in fact, be a hotel on wheels, and very compact.

**J. L. Graydon's Will.**

Mr. James Lawrence Graydon, formerly proprietor and for many years manager and a director of the Middlesex Variety Theatre (the "Old Mogul"), Drury-lane, left estate valued at £3,392.

**Music Hall Ladies' Guild.**

The committee of the Music Hall Ladies' Guild thank Mrs. Fred Millis for her annual subscription of £1 1s. Men's, women's, and children's clothing of all descriptions, also boots and shoes, are urgently needed.

**The Late Maggie Duggan.**

At Liverpool on Thursday last the funeral of Mrs. Margaret Ann Ward (Miss Maggie Duggan) took place privately. Among the chief mourners were Mrs. Ormsby (sister), Mr. W. Ormsby (brother-in-law), Messrs. W. and R. Ormsby (nephews), Mrs. McGrath, Mr. T. Tucker, Mrs. Etheridge, Mr. Reggie Egerton, and Mr. E. Lonsdale (Messrs. Lonsdale and Grey, of St. Annes-on-Sea, Miss Duggan's solicitors). Wreaths were sent by the son, daughter-in-law, and children, Mr. and Mrs. Ormsby and family, Mr. Frank Edgar, Mrs. Kemp, Mrs. E. McGrath, and Mrs. Egerton (American Bar).

A funeral service was conducted at St. Charles' Church by the Rev. Father Richard Blanchard, who, in the course of a short address, referred to the many years in which Miss Duggan had been before the public, and of her widespread popularity, and the entertainment she had provided in the course of her profession to so many people. For many years she had taken a deep and practical interest in and contributed generously to many religious bodies, and to the deserving poor.

**The Royal Naval Quartette.**

The Royal Naval Quartette, who provide harmonious varieties in Harry Day's latest revue, "Funbeams," this week at the Finsbury Park Empire, score a great success by reason of their smartness in the rendering of part-songs and the songs of the sea, and their delightful melody medley, which embraces operatic excerpts. There was no mistaking the enthusiastic encore which brought them back to give an excellent rendering of "The Soldiers' Chorus" from "Faust," which was received with acclamation.

**"Rehearsing to Scale."**

Mr. Reginald A. Roberts, whose interesting article, "Rehearsing to Scale," appeared in our last issue, tells us that it has brought him many letters. He also draws our attention to a couple of errors. Instead of "I rehearsed 16 hours a day," it should have read "16 hours in four days." Also the scene in Mr. Roberts's well-known sketch, "Dick Turpin," is an actual replica of The Spaniards on Hampstead Heath, and not a representation of the Old Inn at Warburton, Cheshire.

**Rich Hayes Back Again.**

Rich Hayes, the lazy juggler, is making his first appearance in town this week, following his highly successful tour in France, where he met with wonderful success everywhere, and had a thoroughly enjoyable trip. Rich goes back again early next year.

**David Devant.**

The eminent illusionist, David Devant, returns to London next week, appearing at the Finsbury Park Empire, after a tour of the provinces. The "Prince of the Wizards" is sure of a hearty welcome. He has been most successful on tour, just finishing two weeks at Glasgow, which he reached after an exciting motor journey from Harrogate, on account of the strike. His effects took 48 hours on the journey, owing to the falling down an incline of the lorry, which necessitated unloading and reloading; fortunately without any serious injury to the staff with the lorry.

**Syd. Crossley.**

Mr. Syd Crossley writes that he is having a good time in "Gay Paree," where he has gone for a few days' holiday. Syd, who has been entertaining the troops in Germany since May last, is leaving the Army in a few weeks. He will then be open to accept a "shop" in a good Christmas production, such as panto. or revue.

**To Aid St. Dunstan's.**

Miss Adelina Levey, who has done much good work on behalf of our wounded heroes, is now reciting a new poem, entitled "Dwellers in Darkness," to aid the St. Dunstan's Victory Fund for Blinded Soldiers and Sailors.

**Vi and Viola.**

That artistic pair, Vi and Viola, are doing very well with a new number entitled "Cabin Home of Mine," which was specially written for them by Gilbert Stacey, and which promises to become very popular. They have recently concluded a tour of the Syndicate Halls, where their dancing has met with gratifying receptions, and on Monday last they commenced the Controlling tour at Boscombe.

**The Valésra Trio.**

We have been advised that the Elfin Trio, who last appeared in town at the Chiswick Empire, have changed their name, and will in future be known as the Valésra Trio. They are this week appearing at Warrington, and will be back in town next month.

**Mersden and Major.**

Those versatile artists, Mersden and Major, are to be seen in town this week at the Canterbury, where they are meeting with a hearty reception.

**Joe Elvin.**

On Monday next, at the Elephant and Castle, Lew Lake will present Joe Elvin in a revised version of "Sailor Lad," which will contain many bright numbers and an effective chorus. This production is, we hear, the forerunner of many in which Lew and Joe will be associated.

**The Gwen Rogers Quartet.**

The Gwen Rogers Quartet are now back again in town. Their tour in Wales has been a great success, and they have been rebooked for next season all along the line.

**Alec Regan.**

Alec Regan, who is specially engaged by Mr. George Shurley for his production of the Palace Theatre success, "Hullo, America!" will play one of the parts created by Robert Reilley. Mr. Regan, who is only 22 years of age, and has a fine baritone voice, was educated at Kelly College, Tavistock, and was originally intended for the Civil Service. He practically joined the profession after being for some time principal choir boy in a cathedral. Singing at many concerts, dinners, etc., led to a desire to appear on the music halls. He made his first appearance at the Hammersmith Palace in December, 1912, as a ballad vocalist, and later joined the "Splash Me!" revue as juvenile lead, afterwards playing in several other revues including "Beauty Spot," "The Devonshire Girl," etc. He also toured all over South Africa with the "Million Dollar Girl."

At the age of 19 he was general manager for Messrs. Ray Bros., producing their revues, besides playing the principal parts. Alec has just concluded successful tours with his single turn in the leading halls, including the London Coliseum, the Gulliver Tour, Moss' Tour, and the Syndicate Halls. "Hullo, America!" will be produced by special arrangement with Sir Alfred Butt at the Kennington Theatre on Oct. 20 for two weeks only.

**Margaret Noble.**

In a couple of months' time Miss Margaret Noble will present a dramatic sketch, in three scenes, with six people in the cast, and which will run about 45 minutes. We gather that it will be a most elaborate production. The title has not yet been decided upon.

**Mons Wania.**

Last Monday Mons. Wania, the clever dancer, commenced an engagement on the Moss Tour, and is producing a new act, entitled "The Dancing Fiends." When he returns to London he will appear in the new production, "Fifinella," in which he will play the part of "East Wind."

**Michaeloff Trio.**

Owing to the unfortunate indisposition of Mlle. Michaeloff, this musical ensemble are unable to fulfil their engagement at the Comedy Theatre, North Shields, this week, which would have been their fourth visit there in a very short while. In December M. Michaeloff is producing a new musical production. The cast is to be a strong one, and the scenery will be very elaborate and original.

**Tom Stuart.**

During the recent strike Tom Stuart, who was playing Balham, was obliged to walk to this hall from town on two or three evenings, and felt so much better for his exercise that when he was playing Southend last week he went on a walking tour each day, averaging 10 miles. By the way, Tom has been studying some new numbers, which he will put on at Brighton next week.

**"Hush-a-Bye."**

"Hush-a-Bye," a musical farce in three acts by John Warr, with lyrics and music by Billy Myles, has just been successfully produced. A strong cast includes Sadie and Billie Lasky, Alma Jones, Neville Delmar, Vic Derham, Dolly Prince, Alan Gray, Arthur Lenville, Beattie Belmont, Archie Grant, and Nan Carson. Mr. Neville Delmar is the producer.

**"Boy Wanted."**

We understand that Gilbert and Gilbert have purchased the complete production of the revue, "Boy Wanted," from Mr. Walter Adams, who will at present continue as principal comedian under the new management. Gilbert and Gilbert are introducing several new items, and there is every reason to believe that this successful revue will continue to attract crowded houses.

**Clement May.**

That clever character artist, Clement May, who was called upon to deputise recently at Putney, and last week at Hammersmith, is this week at the Holborn. Although Mr. May's present act has been meeting with much success, we are promised something more ambitious in the near future. Mr. Lew Lake is looking after Mr. May's interests on this side.

**Carlton's Book.**

Carlton's book, "Twenty Years of Spoof and Bluff," is being published this month by Messrs. Herbert Jenkins, Ltd. The book is, we hear, full of good stories, and narrates many amusing experiences. Fully illustrated, it is sure to appeal to the profession, many well-known performers being mentioned. The popular conjuring comedian has been working on his book for the last five years.

**"Ching-Ching."**

Having concluded a season at Blackpool, Frank Roy is, we hear, launching his new revue, "Ching-Ching," in a week's time. The principal comedy rôle will be undertaken by Rob Currie, who will be supported by J. Clare Ellis (just demobbed after four years' active service), Arthur Leybourne, Misses Lilly Lancaster, Beatrice Wynne, Gladys Conover, Renee Gilbert, Lillie Affleck, amongst others. The musical director is L. H. Todd, whilst Mr. E. Bruce Campbell, M.C., goes in advance.

**Morelle's Face Cream.**

Gene Morelle has recently put a new face cream on the market, and it is, we hear, proving a big success. Gene has opened offices at 203, Strand, and is having a very busy time.

**Ed. E. Ford Sails for New York.**

On Friday last the popular Sundowner, Ed. E. Ford, sailed by the s.s. Celtic for New York, where he opens at the Royal on Oct. 20.

**Congratulations.**

The congratulations of many Bath friends have been extended to Mr. Charles S. Wallace, the assistant manager at the Palace, Bath, who on Thursday last was married by special licence at Lewisham to Miss Edith Perry, of Southminster, Essex.

**The Terriers.**

At the meeting on Sunday last, William Welsh officiated as W.T., Wilkie Warren as V.T., Capt. De Villiers, G.C.; Walter Norman, W.L.; Tommy Victor, W.D.; Jack Harris, Y.B.; W. B. Raby, as organist; and Arthur Were, secretary.

The Terriers had a rollicking night on Sunday last, and gave a hearty reception to Billy Harding (Kloof), and Andie Caine, both of whom have been absent from the kennel for some years. Terrier Kloof has recently returned from America.

Terrier Jack Harris was presented with a P.W.T. jewel, for services rendered. He is sailing for South Africa on Saturday next, the 18th inst., and will be pleased to see members at Waterloo Station at 10.30 a.m.

Candidates awaiting initiation are asked to communicate their present address to the secretary.

The Star Turn

appreciates to the full the value of a smart appearance, both on and off the stage. To him Anzora comes as a boon and a blessing, for it perfectly controls the most refractory hair and enables the user to maintain an immaculate appearance through the most strenuous exertions.

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Anzora Cream is most suitable for slightly greasy scalps, and Anzora Viola for dry scalps. Of all Chemists, Hairdressers, Stores, etc. 1/6 and 2/6 (double quantity) per bottle.

*Beware of Substitutes.*

*ANZORA PERFUMERY CO., Willesden Lane, London, N.W.6.*


**"Gay Bohemia" Jolly Journey.**

Mr. Klit Gaarde, who is touring "Gay Bohemia," tells us that he and the company travelled from Newcastle to Middlesbrough by road on Sunday, Oct. 5. "We left Newcastle at 11 a.m., the company all installed in a huge furniture van (steam), and the scenery and baskets in another huge van trailing behind. We had an awfully jolly time, stopping for refreshments occasionally, and everything went well until we arrived in the centre of this town, when bang—off came a wheel. So the company had to get out and trail off to their different homes, and after an hour or so we got the wheel on again, arriving at the theatre about 8.30 p.m., followed by a crowd that would have made a football match green with envy, cheering for all they were worth."

**Ben Beyer.**

When Ben Beyer was playing at Huddersfield during the strike he was due at Southampton the following week. The manager at the latter place was preparing for a deputy, but he was assured by Ben over the 'phone that he would be right there on Monday evening. Mr. Hilton Crouther, who is well known to many professionals in Huddersfield, volunteered to drive Ben to town in his car, and with his numerous trunks on board, they made a non-stop run to Waterloo Station in less than seven hours, arriving at 3 on Sunday afternoon. Leaving town on Monday morning for Southampton by train, the journey occupied an hour longer. By the way Ben is making his first appearance on the Stoll tour at Chiswick this week, and next week opens in Paris, for a two month's season at the Olympia, the scene of his former triumphs just two years ago. He opened in Paris on the same day that the long-range gun commenced firing into the city.

**Barney Lando.**

Recently discharged from hospital, the result of being gassed twice during his thirteen months' service in France, Barney Lando made his reappearance on the halls at the Metropolitan recently in an amusing sketch, "The Dealer." This was originally produced in July, 1916, and four weeks later Barney joined the service with 2/5 Norfolk Regt.

**Harry Shiels' New Sketch.**

At the Hippodrome, Seacombe, on Monday, Harry Shiels produced his new sketch, "Empties," which deals with the further adventures of "Old Bill" after the war, and it promises to have as successful a run as his old favourite, "Bill in a Fix."

**Duncan and Godfrey.**

That clever and popular couple, Duncan and Godfrey, are, we hear, finishing with "Jolly Jack Tar" at the Empire, Croydon, next week, as they find it impossible to get their contracts postponed to enable them to continue with this very successful musical drama.

**Zeolah Coming to Town.**

We hear that Zeolah, a novelty juggler, who has been meeting with much success in the country, is shortly coming to London. His début will be awaited with interest, as we hear that the show is a most original one.

# MY MUSIC HALL TOUR.

## MOTOR SCOOTERS TO THE RESCUE—WATCH THE HAMAMURAS AND KEEP FIT—I MAKE SOME SUGGESTIONS.

What would Laddie Cliff have done had the train strike spread? Suppose, for instance, there had been a complete stoppage of trains, trams, tubes, and taxis? Laddie would have been in no worse case than dozens of others, but I pick him out because I have just seen him perform at both the Hammersmith Palace and the Shepherd's Bush Empire in a single night, and, of course, he gave two performances at each hall. Perhaps this unpleasant prospect has supplied the raison d'être of the numerous purchases of motor-scooters by hallites and stageites, for members of the profession have figured prominently among the lists of motor-scooting pioneers.

But, even so, they are not safe if the Government grabs all the petrol. One can picture comedians filling in application forms: "Can I have 10 gallons of petrol? I keep people good-humoured.—Laddie Cliff."

**At Shepherd's Bush Empire.**

Well, there is no need to anticipate such conditions yet, and Laddie Cliff gave no evidence himself that he was anticipating them. His two songs were sung in his most amusing mood, and from the vim he put into them you would never have imagined that he had already sung them once, twice, or thrice already that evening. One of the songs was our old friend, "Freddie Brown, Back in Town," but the other, "I've Got a Sweet Tooth," was new to me. It is distinctly good and quite Cliffian in its flavour.

The Shepherd's Bush Empire had some other very good turns. Clarice Mayne and "That" were as popular as ever, and sang as many songs as ever.

Betty Balfour, through effective singing and lavish smiles, got the audience very much on her side. Her eyes are like search lights, and no one need give up hope, for she sweeps the auditorium from stal's to gallery, and is quite impartial. When your turn comes, you feel as bashful as a Zeppelin that has been suddenly illuminated by a blaze of light. Alex Prince showed that he is a man of broad views by playing Wagner on his concertina. The audience showed they had broad views, too, by applauding him. Terpsichore was represented by the specialty dancers, Joyce and Shields, and the God of Juggling, whoever he is, by clever Frank le Dent. There ought to be a God of Juggling, by the way. Surely history provides some politician eligible to take the vacant seat?

The Shepherd's Bush programme was completed by the Hamamura Family of acrobats and Peter Pariss. I suppose one day, when my hair is white, I shall cease to marvel at the suppleness of Japanese acrobats and take it all as a matter of course. But that time has not come yet. While watching the Hamamuras skip and bound and twist and turn, I recalled a certain day this year after my first afternoon at tennis. One cannot conceive these human catherine-wheels ever getting stiff! I echoed the question of a man near me who asked, "Do they feel just as frisky first thing in the morning?" What a delightful picture they must make, when the alarum clock calls, as they bound out of bed, vault to the towel rack, hand-spring to their tubs, and somersault out again!

Peter Pariss looked as ill as the Hamamuras looked well. That, of course, was as it should be, for he tells us that he feels so ill he couldn't knock the skin off a rice pudding. (Query: Could he lift the lumps out of custard?) His hypochondria song is very amusing. Likewise, "I Want to Go Back to Lancashire."

**At the Hammersmith Palace.**

Following in Laddie Cliff's footsteps, I hied me to Hammersmith, but he got there first and administered his pleasant second dose. Apart from Fred Karno's "Kill or Kure," the sketch which formed the second half of the programme, the turns were mainly singing and dancing. Tom E. Hood sang "With Nobs On," and gave his lift-boy sketch, and the impression he made was concisely epitomised in a conversation I overheard between three soldiers in the vestibule. "Tom's funny, ain't he?" said one. "Ain't he?" said the second. To which the third replied, "Yes, ain't he?"

The feminine touch was supplied by Florence Yaymen and Marie Kendall. The former was best in her take-off of an American revue girl. She also gave us Chinese, Tyrolean, and negro songs—everything, in fact, but cockney. Marie Kendall, however, made up for the omission with "Did Your Old Wife Ever do *That*?" This song sets out to advise second wives how to act, but it constitutes even better advice to husbands not to take a second wife.

A neat idea is employed by the Sadler Elsie Four, who dance in turns, with sudden interruptions when the lights go out. They keep on dancing, and you hear the clapperty-clap of their heels till the lights go up again, revealing them in changed costume. It is an effective idea, well executed, and could be carried a stage or two further. The element of surprise would be heightened if the dancers replaced each other more frequently, and transformations were introduced with the idea of confusing the audience as to "who was what and which was where."

And, finally, the Johannys. I have left them to the end, like a child that hoards its cake. It is eight or nine months since I last saw these remarkable shadow artists, and it was very pleasant to meet them again. Even the little drama in the dentist's room, played by shadows formed by the Johannys' fingers, made me laugh, and since the shadow of a real dentist's room lies over me, this was a real achievement. I seem to be full of suggestions this week. Let me end up with one more. Is it possible to introduce topical touches into the shadow pictures, or do I underrate the difficulties of shadowmaking and overrate its scope? Perhaps the Johannys will inform me. To be a really topical shadowgrapher, showing some of the current week's events, would be something big to aim for.

EXTRA TURN.

## "ERA" SPECIAL DRESS DESIGN.—NO. 34.

### AN EASTERN COSTUME.

ABOVE we publish the thirty-fourth of a series of suggestions for costumes suitable for Choruses, Revue Artistes, Variety Artistes, Concert Party Artistes, or Fancy Dress Balls, drawn by "The Era" designer, who has recently executed many commissions for designs, ranging from theatre and cinema attendants' uniforms to concert party and revue costumes. A revue producer writes:—"Thanks for the design. I am much satisfied."

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# THE LONDON MUSIC HALLS.

### THE COLISEUM.

"A Little Camouflage," by Eustace Hill, which was first seen at the Chiswick Empire on Aug. 25, is at the Coliseum this week. This comedy concerns the determined efforts of an adventuress of a slightly vulgar though pretty type, Eleanor, to entrap an admiral's nephew into a mésalliance for the sake of his position and prospects. Her artful wiles, however, are of no avail against the shrewdness of the apparently somnolent, easy-going old admiral, who contrives to bluff her and her scoundrelly father, posing as a gentleman at large by the name of Montagu Rookby. Just when Eleanor seems to have Philip Partridge safe in the toils with an I.O.U. for £1,000, supposed to have been given to Montagu by Philip's brother in Malta as a further stranglehold, the old admiral neatly turns the tables, and by a daring bluff exposes the forgery and the shady antecedents of this precious pair. As the stout, easy-going, old retired Vice-Admiral, Sir Alfred Coddington, K.C.B., R.N., the Right Hon. the Lord Lyveden creates an excellent impression of easy, natural acting and crisp, telling grasp of the character. Miss Dorothy McBlain is excellent as the flashy, intriguing fair one, Eleanor by name, with deft hints of innate vulgarity and lack of class under the veneer of a society girl. Mr. Charles Aldred ably suggests the crookedness of life of Montagu Rookby, who lives by his wits; and Stafford Dickens is well in the picture as the infatuated young sub-lieutenant, Philip Partridge.

The usual excellent programme is provided here this week. Clarice Mayne and "That" are prime favourites with their delightful selections, including "The Country Lass from the Dear Old Farm" and the always enjoyable and charming crinoline song, "Wouldn't You Like to Teach Me How to Love?" and "I'm in Love," with its infectious gaiety and merriment. Van Dock, the Italian left-handed lightning comedy caricaturist, scores distinctly with excellent portraits of Clemenceau, Gaby Deslys, etc. Laddie Cliff, the very alert and agile comedian, is sure of a hearty welcome wherever he goes with his decidedly funny songs and his capital calisthenic display. Rinaldo, the wandering violinist, is a wonderful player, and has a distinctly quaint and original style. Nellie and Sara Kouns in "Dear Old Pal o' Mine," "Il Bacio," and "Swiss Echo Song" are very popular with their sweet, flexible voices and delightful style. Irene Vanbrugh and Dion Boucicault remain this week, and are deliciously droll in Somerset Maughan's one-act comedy, "Caroline." Mlle. Tamara Swirskaya is applauded in "The Soul of Chopin"; and Bert and Betty Wheeler, the Yankee youngsters, are agreeably amusing.

### VICTORIA PALACE.

What a consummate artist is Bransby Williams! On Monday evening he gave, in the easy and cordial manner of which he is a past-master, his impressions of famous present and past stars, as seen by an old stage doorkeeper, to the intense appreciation of a delightful audience. Similarly Miss Marie Dainton, in her impressions of such diverse personages as Gaby Deslys and Marie Lloyd, brought cleverness, close observation, and a ripe experience to bear with the happiest results. Also as a raconteuse the popular lady is excellent, the savour of piquancy introduced into her stories proving very appetising.

The Two Rascals (Chas. O'Donnell and Eddie Fields), in a riot of song and harmony, brought down the house, their selections, more especially "Room Two Hundred and Two" and "Wild Wimmen," going excellently; Miss Irene Booth, charmingly gowned, sang sweetly; and the Sparkling Mozelles gave an exhilarating song and dance. Mr. Rolf Slater, a comedian of resource and originality, sang and pattered in droll fashion of his Army experiences, and completed his turn with a comical jodelling effusion, in which he is finely seconded by the fine orchestra.

One of the greatest hits of the evening is undoubtedly scored by Mr. Frederick Sylvester, justly styled "the neatest of the neat," he being very ably assisted by a couple of diminutive boys, whom he twists, turns and juggles with in exquisitely droll fashion. A more pleasing or dexterous acrobatic turn could not be desired than this. Mr. Arthur Ferris is well suited with a song describing the joys, and embarrassments, associated with the proud ownership of twins, who, so much alike, become a puzzle to know "t'other from which." Another effusion which went well was a tuneful lilt, "My Mary Ellen," a hearty recall being accorded. The Zanettos, comedy Jazz jugglers, with a remarkably pretty stage setting, and a cleverly performed act, brought an enjoyable show to a conclusion. A word of praise is due to the orchestra, under the direction of Mr. J. Weaver, who gave a finely played overture and a "Pinafore" intermission.

### ISLINGTON EMPIRE.

There was a crowded house and an excellent entertainment here on Monday. The Delson Trio, a pair of expert acrobats, assisted by a third, who started the audience laughing at his clowning propensities, which did not detract in any way from the cleverness of the act, excelling in balancing and tumbling, which went well. Violet Levey, deputising for May Edouin, was well applauded for her selections, especially for her patter chorus.

Bromley Carter, a promising recruit from the concert platform, shone distinctly in monologue and song without a piano. He showed much versatility in a dialect parody on "Yaaka Hula Hickidula." During the next act, that of Frank Van Hoven the dippy mad magician, the audience rocked with mirth at his apparently mixed up conjuring tricks, and his endless comic patter. The climax with the three juvenile assistants left everyone limp. Mimi, a sprightly little lady, besides singing, dancing, and looking exceedingly attractive, gave an exhibition of acrobatic contortions, which found much favour. De Alma provided a pleasing excerpt with his banjo medley of popular overtures and songs, which merited all the approval he received. The Eight Harmony Girls appeared in a delightful singing and dancing scena, which had a gratifying reception. Morny Cash rendered two comedy numbers in Lancashire dialect, with his own inimitably quiet method. Pimple, the famous film comedian, in the second edition of his comedy-drama, "Father," proved himself a master of the art of burlesque.

### CHISWICK EMPIRE.

The programme here this week is, as usual, varied and refreshingly amusing. Possessing a rich contralto voice, Miss Ethel Toms charms her hearers with H. Squire's "The Road that Leads to You," an item that meets with a deservedly hearty reception; her other contribution to the programme, "Tell Me Once Again," also won approval. The efforts of Grogie raised screams of merriment. He has a pretty wit, and is a fine panacea for the "blues." Mr. Finlay Dunn gives his imitations with his usual skill; his "Coster at the Piano" is quite a clever "hit," and proved exceptionally amusing. The Kiralfy Kiddies are rapidly making good in this country, and are a remarkable duo; their duet "When I Went to School With You" is quite a clever bit of work. Great fun is caused by Buff and Franklin in their vaudeville cocktail. "Mr. Bing's Billet"; they sing, dance, and crack merry wheezes to the joy of the audience, and score an unqualified success throughout. "Fun in a Schoolroom" affords the Five Nuts an excellent opportunity, of which they are not slow to avail themselves; "the Nuts" are presented by Al. D. Young, and he may be complimented on an all-round clever [illegible] of artists.

Then there is clever Ben Beyer in his "[illegible]rth," his emu on a wonderful and weird car is the sign for merriment, which never ceases; as a trick cyclist, Ben got through some wonderful feats, and he combines unctuous humour with dexterity; an excellent "turn," and readily recognised by the audience, who applauded his efforts to the echo. Serious matter is found in Aaron Hoffman's play, "The Question," which is finely interpreted by an excellent company, which includes Mr. M. Egar Norfolk, Eugene Cook, Chas. Sims, Wm. Garrett, and Mesdames Fay Temple and Gwen Richardson.

### HACKNEY EMPIRE.

"Moonstruck," which heads the bill this week at the Hackney Empire, is full of good, funny business. In Will Hay, who bears the brunt of the comedy, Fred Karno has yet again hit on a sound, resourceful worker. He has good supporters in Miss Ennis Parkes (sweet alike in face and voice), Miss Lizzie Chambers, and Mr. Bert Crewe, who also stage-managed the set.

Hayman and Franklin also feature the bill in a little three-scene sketch, "A Joy Ride." Mr. Hayman's quiet incisiveness, as exampled in his little monologue, "Only a Man," in answer to his partner's "Only a Woman," took his hearers' fancy on Monday, as did, indeed, all his business.

Are we to have a revival, and a welcome one at that, of Irish singers and songs? If so, Garry Lynch should not be far away from top. He has a sympathetic style in his rendering of his two numbers, respectively "Barney" and "Molly, Dear." Mr. Peter Parisa, quaint humorist, was much appreciated; and Halme, who is as nimble with his feet as he is with his fingers, gave a light-hearted exhibition of dancing and juggling.

## NEW ACTS OF THE WEEK.

### "THE VISION."

This week, at the Empress, Brixton, Divina, assisted by Hamish Dhu, is presenting "The Vision," or, "The Studio Romance," as arranged by Mme. Cormani. The idea is that an old artist is discovered engaged in painting the portrait of his lost love. The picture comes to life, and he is recalled from his dreams by the love of his young days, who stands before him once more in all the charm of her youth. He himself has also once more become young again, and the two dance, as in the days of yore. The story forms a pretty and effective conceit, and enables Divina to display her splendid technique to the best advantage. Hamish Dhu dances and mimes well as the old artist, and Barbara Perser is bright and graceful as the maid.


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**BRISTOL Sept. 15th.**
"The musical numbers include items by the Royal Naval Quartette, who deserve a special word of praise for their most tuneful and altogether acceptable performance. They gained well-deserved encores subsequent to the eighth scene." *Bristol Times and Mirror*, Sept. 16.

"A valuable addition to the revue are the contributions of the Royal Naval Quartette. Their rendering of amusing and classical items roused the audience to great enthusiasm and brought them two vociferous encores." — *Western Daily Press*, Sept. 16.

**CARDIFF Sept. 3rd.**
"In revue one expects surprises. It might come in the form of legitimate drama, the tit-bit of a problem play, or else a snappy scene from the latest bedroom comedy, but one scarcely was prepared for an item of straightforward melody such as that given by the Royal Naval Quartette. Without disparaging that which preceded it, and the appropriate finale which succeeded it, it is only fair to accord the honours of a pleasant couple of hours' entertainment to the really splendid singing of the four persons attired in the garb of the Royal Navy. Without introducing any irritating antics, they harmonised effectively in operatic selections, and deservedly won enthusiastic encores." — *Cardiff Mail*, Sept. 23.

**NEWPORT October 7th.**
"A pleasurable surprise was furnished by the Royal Naval Quartette, who sang magnificently, both accompanied and unaccompanied, their operatic pot pourri being one of the finest vocal efforts heard at the Empire for some time."—*Newport Argus*, Oct. 7.

"There is a deviation from the ordinary revue by the introduction of the Royal Naval Quartette. Their singing of popular and operatic numbers was heartily received by the audience, and they were compelled to respond to enthusiastic encores."—*Post.*

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## SONGS AND SINGERS.

**Herman Darewski Co.**

"Granny," a beautiful ballad, which is already the rage of America, and which Tucker, the singer-violinist, is specially featuring, will be a great pantomime song this season, and already Darewski's have had numerous applications for pantomime permissions.

Gus Harris's comedy hit, "Everybody Calls Me Chu Chin," by Harry Castling, has been acquired by the Darewski firm for publication.

John Luxton made a sensational success at the Arcadia, Southend, last week with John P. Harrington and Melville Gideon's beautiful new ballad, "Old-fashioned Sweetheart," Tom Burke's big Albert Hall success.

One of the biggest hits in pantomime will assuredly be Albert Whelan's fine satirical song, "Now That the War is Over." Many comedians are enquiring for this song already for this season's annuals.

The Two Rascals, at the Victoria Palace, are scoring heavily with "The Older They Get the Harder They Fall," "Can You Tame Wild Wimmen?" and "The High Brown Babies' Ball."

**Parker-Charles Music Publishing Co., Ltd.**

At the Coliseum last week Miss Doris Ashton made a pronounced success with Dorothy Forster's refrain ballad, "I Just Want You." This song is being played daily at the Piccadilly Hotel by De Groot's famous orchestra.

Cecile and Jazette made a special feature of "My Violin" (Walter Johnson) at the Chelsea Palace last week. Cecile has a sweet and sympathetic voice, and the beauty of the song was greatly enhanced by her exquisite rendering of a violin obligato. Miss Grace de Gray is achieving great success with Raymond Bromley's "My Paradise With You" in Jeff Maurie's concert party (The Qualities), at Newport, I.O.W.

Amongst other artists who are featuring this firm's songs are Miss Jennie Davies ("I Sing You Songs of Love" and "A Last Request"), Miss Annie Griffiths ("A Last Request"), and Miss Hazel Delawny ("I Sing You Songs of Love" and "United").

**Escott and Co.**

inform us that very favourable reports continue to be received regarding their song successes. Their latest winners include D. Cameron Forrester and Art. E. Hayer's "Glade of Memories," a fine ballad featured by Miss Lucille Benstead with enormous success. At the Empire, Liverpool, this week, it is receiving an ovation.

"My Little Home in Italy" bids fair to beat all records for present song successes, and these enterprising publishers state they are being inundated with orders for copies. Rosolle and Clifford, the well-known operatic duo, were the first to introduce this number, and it is "the" success at every hall played. This week, at Palace, Huddersfield, they meet with their usual great success.

Other numbers well in demand are "Jackson's Jazz-Step Ball," the feature of many revues, Will J. Amphlett's "Dear Little Heart of Mine," &c., &c.

## A VERSATILE ACTRESS.

### MISS MARY MAYFREN.

Miss Mary Mayfren, the clever actress, whose sketches are so popular at the variety theatres, has been much concerned because people did not know that she was a British subject, and frequently asked whether she was French or Belgian. As a matter of fact, she told an "Era" representative, she was born in Brighton, and comes of a very old English family by the name of Cotterill, her stage name being really Spanish, taken after her grandmother. Her grandfather was the Bishop of Edinburgh, and her eldest brother is on the Viceroy's staff at Simla, whilst her other three brothers—all majors—have done service in the recent war. One can, therefore, quite understand Miss Mayfren's feelings in this matter, more especially when she overheard in a provincial town some little time ago that "it was time these refugees went back to their own country." This misunderstanding, shall we say, has only occurred since she introduced that

MISS MARY MAYFREN.
*[Photo by Claude Harris.*

brilliant playlet, "The Frenchwoman," and more recently "The Woman of Louvain," which suggests that her remarkable powers of impersonation are the direct cause.

Apart from a visit to America a few years ago, when she went to play in "The Gay Lord Quex" with Sir (then Mr.) John Hare, and a season in Paris with "Peter Pan," Miss Mayfren has spent the whole of her life in her native country. When Miss Mayfren first made her appearance on the variety stage some years ago she produced that dramatic sketch—the first of its kind seen on the halls—"The Yellow Fang," which was immediately secured by many important managers for a long period. After a few years' retirement from the stage Miss Mayfren launched another brilliant sketch in the early days of the war, called "The Frenchwoman," which also proved a phenomenal success. Her next venture was that beautifully staged production, "The House with Five Lanterns." Then came "The Woman of Louvain," which gave her splendid opportunities for displaying her dramatic powers. A few months ago Miss Mayfren produced a crook sketch entitled "Tornado," wherein she portrays the character of an American crook to the life, and this is likely to serve her for some time to come. Miss Mayfren makes her reappearance at the Palladium in this sketch in a week or two.

## "PETTICOAT FAIR."

Musical Comedy, in Four Scenes, Written by Robert Courtneidge, Lyrics by G. Hartley-Milburn, Music by Arthur Wood, Played at the Chelsea Palace on Monday, Oct. 13.

This pretty and amusing musical play charmed a large and enthusiastic audience at the Chelsea Palace on Monday. In addition to Mr. Arthur Wood's tuneful score, lovely dresses, beautiful scenery, and rollicking fun, all aid in making "Petticoat Fair" another big "Courtneidge" success. The plot centres around the unjust suspicions of a fiery and explosive naval gentleman, Admiral Hornby, and his jealousy of anyone paying attention to Lady Broughton. The adventures of a baby and the mad jealousy of the admiral, who is misled as to the child's parentage, cause the utmost amusement, the fun waxing fast and furious throughout the development of the story, which is materially aided by the bright and sparkling "book" of Mr. Robert Courtneidge. Mr. Walter Passmore, inimitable as ever, provided plenty of hearty amusement as Tom, the admiral's servant, his "gags" and eccentric dancing bringing down the house. Mr. Walter Cromwell, too, was a host in himself capitally made up as the red-headed shepherd, Mr. Tover. His topical lines and songs with Mr. Passmore gained many encores. Miss Ivey Latimer daintily sang and danced herself into favour as Francis Talbot (Frankie); Miss Doris Crichton delightful and graceful as Susan. This lady sang very sweetly "Grandmothers," receiving a well-deserved encore, and also danced daintily. Mr. Harry Ray was very good as Harry Hornby, and Mr. Clarence Blakiston sufficiently explosive as Admiral Hornby. Mr. W. A. Haines did good service as the unromantic village policeman. Tinner; while Mr. J. C. Coyle was to the life the "Chief from Gunter's." Miss Wena Pickering made an engaging Evelyn, and Miss Emmeline Orford a stately patrician as Lady Broughton.

"The Silent Navy," sung with feeling and pathos by Mr. Walter Passmore, accompanied by a strong chorus, was a very popular number. Illustrated with a tableau of destroyers at sea and the destruction of a Zeppelin, the scena brought down the house. "Cooking the Goose" (quartette). "Apple Blossoms," finely sung by Miss Ivey Latimer, and "Girls of the Future" also were popular numbers. The chorus and orchestra were under the baton of Mr. Edwin Thornton.

### "FUNBEAMS."

AT THE FINSBURY PARK EMPIRE.

Harry Day's latest revue, "Funbeams," beams with no uncertain light in its dazzling splendour and rollicking fun. There is a coherent plot which chiefly concerns the theft of Nancy's diamonds and their attempted sale in Amsterdam by the handyman and his confederate and the Van Dycks they get in exchange.

The main incidents are plentifully embellished with pretty melodies, the infectious gaiety of many a comic piece of business and much graceful dancing. The scene in Holland is very picturesque, and notable for many a quaint quip and striking song and dance item. The scenery, indeed, throughout, is particularly effective, the gorgeous scene of Joe's opium dream winning great applause with its weird glamour and the fine appropriate Max Darewski music.

Mr. George Hestor, as Joe Backwash, the handyman and general factotum, is a most mirth-moving and resourceful comedian, and Miss Kitty Emson, as Betty the maid, is bright and attractive, a good singer and dancer. A very taking item is the song and dance, "The Zuyder Zee," and as the opium spirit she dances delightfully. "The Rag-time Ragamuffin Boy" is another choice morceau. Mr. Edgar Cooke as Tommy Dubois, a boatman, is well to the fore as a comedian, Miss Margot Tomlins is very sweet and dainty as Nancy Caruthers, and her pretty song scena, "Tulipland," is one of the successes of the piece.

Miss Madge Merle's fine contralto voice is heard to advantage in "Everything is Peaches Down in Georgia" and in "Honolulu." Mr. George Spry as Snowdrop, the slavey in the Chinatown doss-house inhabited by Black Bill, puts in some good comic work as well as being a capital Lord Gandley.

The Royal Naval Quartette form a great adjunct to the piece with their smart and distinctive singing, and an excellent chorus beautifies many a scene.

### NEW CROSS EMPIRE.

An excellent bill is provided this week for the patrons of this popular house. Albert Whelan, the Australian entertainer, is in tip-top form, and scores his usual success with the amusing numbers, "Can You Tame Wild Wimmen?" and "Now that the War is Over" and other songs; his natural style and inimitable entertainment are a perpetual delight to audiences. Lily Morris, a popular comedienne, does well with "Abe, My Boy," "None of Your 1914 Tricks with Me," and a new number, "At the Church Door I've Been Waiting." She does low comedy work excellently, and is in the front rank of present-day comediennes. Charles Kasrac and his "devil-may-cares" are very successful with their comedy acrobatic performance. There is a spontaneity about this show that is altogether delightful. Nella Allen, who was unable to appear through indisposition, was ably deputised for by Joseph Cheetham, the well-known tenor, whose fine voice was heard to advantage in "Follow the Golden Star" and other numbers. Wal Langtry also scored with "Absolutely" and some most amusing patter; the Two Anartos make a successful appearance in a series of burlesque and musical numbers, and the Cole de Lesse Duo close the bill with a wonderful equilibristic act which includes the riding of a bicycle along a tightrope.

### SHEPHERD'S BUSH EMPIRE.

Mr. W. H. Squire, who for so many years now has occupied premier position amongst British 'cello players, heads the bill here this week, assisted by Miss Lily Fanney, the well-known vocalist, and Miss Gladys Millage, the pianist. There was enthusiastic applause at the conclusion of the act. That popular principal boy, Miss Queenie Leighton, has a couple of fine numbers in "There's a Little Bit of Good in the Worst of Us" and "Round the Corner, Behind a Tree." For the first she looks extremely handsome and picturesque as a cowboy, and for the second she appears as a "Tommy."

That unusually clever little comedienne, Miss Edie Veno, contributes three most amusing numbers, including "My Old Man" and "It's Marvellous What a Drop of Gin Can Do." All are extremely well-written, and Miss Veno gets every ounce out of them with a minimum of effort. Her performances on Monday night stamped her as one of the most talented of music hall artists. Manuel Vega describes himself as the funny man with original ideas, and he deserves the description. His act consists mainly of pantomime with a couple of dummy figures (a man and a woman) leaning over a wall, with their backs towards the audience. His quarrel and eventual wrestling match with the "man" is one of the funniest things we have seen for some time. Gus Elen gives three typical numbers, two of which are old favourites, "'Arf a Pint of Ale" and "I'm Glad we 'ad a Nice Quiet Day." His first song concerns "Muvver," and is of a semi-pathetic nature. Gus was a great favourite. Nicol and Martin provide a clever and amusing act as comedy cyclists. One is straight, and the other comedy, and some of their business is very funny, particularly the antics of "comedy" on a ladder towards the close of the turn. George Prince is a comedian who is soon on good terms with "close in front," his burlesque high-class concert singer being good fun, and Harry La Vail and Sister contribute an excellent and very pleasing trapeze act.

### EMPRESS, BRIXTON.

At the Empress Brixton, this week Miss Marie Loftus is delighting audiences with a number of very amusing songs. Among these may be mentioned an entertaining dialogue song, and she concludes with an amusing and clever skit on the modern music hall sketch, in which, dressed half as a man and half as a woman, she carries on a highly melodramatic duologue in two voices. Another good turn at the Empress this week is provided by Mr. Frederic Culpitt, the magical comedian, who successfully combines a most diverting stock of up-to-date patter with some clever conjuring tricks. The three sisters O'Hara prove highly successful in a medley of song, dance, and imitation; and the Garon troupe of lady gymnasts provide an acrobatic display that would be hard to surpass.

"Half a Day Off," an amusing sketch by M. Home-Twentyman, is very popular. Mr. Harry Phydora as the sporting landlord of the Blue Lion delights all with the humour and vitality of his performance. In the episode in which, having introduced a supposed second wife in order to bring his real wife to her senses and cure her of the habit of nagging, he finds himself at the mercy of these two infuriated ladies, he proves extremely diverting, and shows an extraordinary ability for keeping the ball rolling. Mr. Phydora is ably assisted in this sketch by Miss Edith Netting and Miss Amy Venimore as the real and supposed wives. The new dancing scena produced by Mlle. Divina is noticed elsewhere.


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## THE SHOWMAN WORLD.

**Houghton Feast.**

After having been in abeyance during the war period, the revival of the Houghton Feast celebration was marked by an attendance that compared favourably to pre-war days. Houghton Feast is one of the oldest celebrations of its kind in England, dating back to the middle of the 15th century to the time of Bernard Gilpin, whose deeds on behalf of charity has been handed down from generation to generation. Every coalpit in the district was closed, and the old town was en fête. Amusement was provided to suit the taste of all. Showmen and stallholders did a roaring business. In the south part of the town the fair extended from the car terminus to the Old Market-place.

**Peace Fair at Barnstaple.**

This historic fair, although necessarily shorn of some of its glories, continued to be held annually throughout the war. The West Country in this respect has been more fortunate than the busier centres of commercial and industrial life. The fair was opened with all its old attendant ceremony. Large crowds assembled in the Guildhall for the ancient toast and ale ceremony, and larger crowds stood outside in disappointment that not even standing room could be found for more visitors. There were many distinguished guests at the opening ceremony, including the Mayor and Mayoress of Barnstaple and the mayors of several neighbouring boroughs, with various members of Parliament, including Capt. J. T. Tudor-Rees. The weather was magnificent, and the showmen present did excellent business.

**Nottingham's Famous Fair Revived.**

In spite of the great difficulties caused by the railway strike, a record crowd of showmen got to Nottingham for the Victory Goose Fair. On all hands glowing accounts are given in the Press—the greatest attendance ever known, the best business for many years, and, best of all, from the civic point of view the biggest return in revenue ever handed over to the corporation.

There is little fear that public-spirited citizens will listen to the outpourings of the bigoted minority who would stop such institutions as Nottingham Goose Fair so long as the Finance Committee of the corporation receives a sum of something like £2,000.

This is the handsome sum contributed by the fair this year to the Nottingham Corporation—exactly double the usual sum received by them before the war.

**An Official Opening Ceremony.**

There were not lacking a few doleful spirits who suggested that since the fair had lapsed during the war there was no need for its revival. Naturally, the mass of the people of Nottingham resented this suggestion, and the Showmen's Guild had the hearty support of the Press, the general public, and the majority of the City Council, in addition to practical help by the local Stallholders' Association and the Trades Council in the fight for the revival of the fair. All ended satisfactorily, and those who helped the good cause have every reason to congratulate themselves on the result. The Mayor consented to perform the opening ceremony, and large crowds filled the famous Market Place as the official procession made its way from the Mayor's Parlour to the platform on the Fair Ground.

Accompanying the Mayor were members of the council, the city sheriff, town clerk, mace-bearers, etc., and the official robes and regalia made a brave show of colour in the autumn sunshine. The town clerk proclaimed the opening of the fair, and the Mayor in a few happy words called on the people to enter into the fun of the fair. The organs and bells then began their merry noise, and business at once opened.

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These calls are communicated by the management for the convenience of Artistes without prejudice.

## CALLS FOR MONDAY, OCTOBER 20, 1919.

No Deputies will be accepted at Rehearsals. Any Artistes absenting themselves will be liable to have their contracts cancelled.

### THE LONDON HIPPODROME.
Rehearsal at 11 a.m. for:—
"Joy-Bells."

### EMPIRE, FINSBURY PARK.
Rehearsal at 1 p.m. for:—
David Devant, Bert Harrow, Victor Andre, Little Nancy Davies, Martini, G. H. Chirgwin.

### EMPIRE, NEW CROSS.
Rehearsal at 1 p.m. for:—
Ernie Mayne, Violet Essex, May Henderson, Harry Champion, Delson Trio, Peter Bernard, Melody Makers

### EMPIRE, STRATFORD.
Rehearsal at 1 p.m. for:—
Albert Whelan, Ernie Mayne, Mart and Pep, Strength Bros., Two Anartos, Lily Morris, Wal Langtry.

### ALEXANDRA THEATRE, STOKE NEWINGTON.

### EMPIRE, CARDIFF.
Rehearsal at 1 p.m. for:—
Ada Reeve, King and Benson, Nixon Grey, Four Swifts, Cooper and Lait, Fred Sylvester and Co., Alfredo.

### EMPIRE, SWANSEA.
Rehearsal at 2 p.m. for:—
Fred Karno presents "Hustle," Phil and Phlora, Terry Twins, Jack Thomas.

### EMPIRE, NEWPORT.
Rehearsal at 1 p.m. for:—
George Mozart, Lily Eyton, Carl Magda Les Klicks, Sparkling Mozelles, Royal Bartle Quartette, J. H. Scotland.

### OLYMPIA, CARDIFF.
Rehearsal at 11 a.m. for
Artists as booked.

Will Artists kindly note that the Cardiff Olympia bars the Cardiff Hippodrome, and that no Variety Agent has the Sole Bookings of the former Theatre?

### EMPIRE, NOTTINGHAM.
Rehearsal at 1 p.m. for:—
Florence Smithson, Ben Albert, De Busse, Barts Trio, Duncan's Collies, Kiddy Kennedy, Gordon and Rica.

### EMPIRE, GLASGOW.
Rehearsal at 11 a.m. for:—
Harry Day presents "Stunts."

### COLISEUM, GLASGOW
Rehearsal at 1 p.m. for:—
Coram, Daly and Healy, Horace Jones and Mollie Claire, Frank Whitman, Franco, Real McKays, Les Bastions.

### EMPIRE PALACE, BIRMINGHAM.
Rehearsal at 12.30 p.m. for:—
Albert de Courville's "Box o' Tricks."
(Matinee Monday, at 2.30.)

### GRAND, BIRMINGHAM.
Rehearsal at 1 p.m. for:—
Wee Georgie Wood in "Black Hand George," Florrie Forde, Sam Mayo, Nora Moore, Gwyn Thomas, Hector and Lolletta, Dan Whitley.

### NEW PALACE, SUMMERHILL, BIRMINGHAM.
Rehearsal at 12 noon for:—
Watt Watts, Caprice Proud, Fosse and Watson.

### EMPIRE PALACE, LIVERPOOL.
Rehearsal at 1 p.m. for:—
George Carney, Naughton and Gold, Edie Day, The Van Dammes, Ronaldo, Elsie Roby, Bert Terrell, Barrett and Knowles.

### OLYMPIA, LIVERPOOL.
Rehearsal at 1 p.m. for:—
Second week, John Tiller's "Victory Revue."

### EMPIRE PALACE, LEEDS.
Rehearsal at 1 p.m. for:—
Albert de Courville's "Soldier Boy."

### PALACE THEATRE, HULL.
Rehearsal at 1 p.m. for:—
Albert de Courville's "Keep 'Em Alive."

### EMPIRE PALACE, SHEFFIELD.
Rehearsal at 1 p.m. for:—
Jack Pleasants, Daisy Wood, Dale and O'Malley, Mooney and Holbein Dolly Victoria and Brother, Meteor Trio, Herbert Cave.

### ALHAMBRA, BRADFORD.
Rehearsal at 12.15 p.m. for:—
Max Darewski, Dan Rolyat, O'Gorman Brothers Sabini Duo, Gicardo, Hanlon-Charles Quartette, Mary Leighton.

### EMPIRE, NEWCASTLE-ON-TYNE.
Rehearsal at 1 p.m. for:—
Harry Tate and Company, Zalski, Edgley and Dawe, Fenner and Roberts, Elkin, Fay and Elkins, We Three, Tom D. Newell.

### EMPIRE THEATRE, EDINBURGH.
Rehearsal at 1 p.m. for:—
Whit Cunliffe, Donald and Carson, I a Barr, Rosie Reys, The Hamamuras, Mayne and Sheridan, Bert and Betty Wheeler.

### EMPIRE CINEMA, NEWCASTLE.
Picture entertainments.

### KING'S THEATRE, SOUTHSEA.
Rehearsal at 1.30 p.m. for:—
Harry Day presents "Fun beans."

### EMPIRE, SUNDERLAND.
Rehearsal at 1 p.m. for:—
Fred Barnes, J. H. Wakefield, Monzadors, George Wilbey, Elsie Southgate, Bert Hughes and Co., Alice Craven.

Artists are requested to bring Band Parts for full Orchestra, including Horns and Bassoon.
(Managing Director, Richard Thornton.)

### EMPIRE PALACE, S. SHIELDS.
Rehearsal at 1 p.m. for:—
"The Joy Wheel," Laureisa Quartette.
(Note.—South Shields bar, Tynemouth.)
(Managing Director, Richard Thornton.)

### EMPIRE, WEST HARTLEPOOL.
Rehearsal at 12 noon for:—
Jack and Evelyn, Ernest Hastings, Bert Weston, Frank and Vesta, Broughton and Creedon, Stan Kavanagh and Co.
(Managing Director, Richard Thornton.)

### EMPIRE, GATESHEAD.
Rehearsal at 12 noon for:—
"Making Movies," Ike and Will Scott, Doris O'Brien, Tommy and Yvonne, Banaudo and Francis.
(Managing Director, Richard Thornton.)

### GRAND THEATRE, NOTTINGHAM.
Rehearsal at 1 p.m. for:—
Company as booked.

**Artistes' Business must be absolutely free from vulgarity.**

Special provision has been made at each Theatre for the exhibition of loose Photographs. Artistes are invited to supply these to the Manager on reaching the Theatre, and they will be returned in good condition at the end of the week.

**Scenery and Properties must be fire-proofed to approval of Local Authorities**

**Applications for Engagements** by Artistes or their Agents must be addressed to Head Office. State salaries required for (*a*) West End ( ) Suburban, (*c*) Large, and (*d*) Small Provincial Halls A list of existing engagements must be enclosed. Artistes are requested to accredit only one Agent at the same time and to notify the Company immediately of any change of Agents.

Silence a polite negative.

Artistes desirous of submitting their Acts at private auditions should communicate with Head Office.

Matinées are held every Wednesday at the **Empire Theatre, South Shields,** at which new acts may be presented. Applications should be made to the Manager at the Theatre.

NOTE.—These Matinées are discontinued until further notice.

**Engagements of Artistes** are subject to cancellation if the following requirements are not observed:—

(1) Matter for bills and programmes, blocks, specimens of pictorials (if any) and a list of engagements with (*a*) in the case of singers, copies of the songs and patter, (*b*) in the case of sketch proprietors copies of the scripts as licensed and copies of the Lord Chamberlain's Licence, must be sent to Head Office three weeks at least before opening.

(2) Artistes must attend rehearsals, no deputies being accepted.

(3) **Press Matter and Photos.** Star Artistes, Feature, and Speciality Acts are requested to furnish the Press Publicity Department (Representative, Mr. Alfred Davies) with any interesting matter pertaining to their turn, with latest photos (non-copyright), for newspaper reproduction, three weeks before opening.

**Important Notice to Artistes and Agents.** When an Artiste or Act having previously played on the Moss' Empire Tour, is re-engaged for further dates, the contracts will be sent to the Agent who negotiated the last engagement, unless notice has been received from the Artiste that this is not desired.

**Contracts and Orders.** No contracts or orders for services or goods will be recognised unless upon an Official Form issued from Head Office and signed by the **Managing Director** or **Business Manager,** and the Company concerned may refuse payment for all services rendered or goods supplied except in accordance with this notice.

Invoices must be sent to the Theatre or Department to which goods are supplied, but monthly statements must be sent to Head Office.

The Company on whose behalf Contracts or Orders are signed is solely responsible for payment.

The Company will not hold itself responsible for loss or damage to Manuscripts, Songs, etc., submitted or sent to it for any purpose.

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# PROVINCIAL CENTRES.

### BIRMINGHAM.

PRINCE OF WALES'.—P., Prince of Wales' Theatre (Birmingham), Ltd.; G. M., Mr. Philip Rodway; A. M., Mr. G. T. Bradbury; Mus. D., Mr. Harry Rushworth.—Mr. Cyril Maude was at his happiest in "Lord Richard in the Pantry," and the piece went with its accustomed sparkle and zest. The touch of sentiment and the sharp contrast in manners, delighted a large audience. Miss Lydia Bilbrooke invested the part of Sylvia Gagford with a good deal of charm, and in the scenes of rather boisterous fun "downstairs." Miss Connie Ediss, as the cook, was excellent; Lord Richard's devoted manservant, Carter, was admirably played by Mr. George Shelton; and the rest of the cast are quite satisfactory.

ALEXANDRA.—P. & M., Mr. Leon Salberg; A. M., Mr. W. T. Guest; Mus. D., Mr. Herbert Barnes.—We have Mrs. Kimberley in lightest vein in her revue, "Eastern Nights," which gave great enjoyment to large houses at the Alexandra. Miss Ruby Kimberley's vivacity and expressive singing makes the part of Queen of the Flowers; while Mr. Bobbie Graham is very amusing as a Brummagem button; and Messrs. Ley Harris, Eric Wingfield, and George Millard lend useful aid on the comedy side; and Misses Florence Addison, Winnie Braemar, Lill Clifford, and Gertie Velma brighten the piece.

GRAND.—P., Moss' Empires, Ltd.; A. M., Mr. H. J. Crane; Mus. D., Mr. J. H. Russell.—A bill which includes Jack Lane and George Mozart, supported by other clever artists, is sure of appreciation. Both the stars named are in first-rate form, each in his own characteristic line; and for further variety we have the real flavour of vaudeville in Little Nancy Davies' dainty artistry. Lune and Shaw can be congratulated on a successful first appearance in Birmingham, and on the musical side the Donovan Family make a great hit.

ASTON HIPPODROME.—P., Aston Hippodrome Co., Ltd.; A. M., Mr. F. C. French; Mus. D., Mr. Griffin.—A disappointment awaited patrons of this house. Billy Merson, the star attraction, wiring from London that he was prevented by illness from fulfilling the engagement. George Morton, who deputised for him, made amends with a capital turn, and other diverting items were contributed by Johnny Dundee, Frank Keith, Jean Schwiller, Oswald Bemand, and others.

Boots, The Chemists, 52, New-street; 167 Broad-street; 100-101, Smallbrook-street; 266-288, Gooch-street; 171, Bloomsbury-street; 459, Moseley-road; Colmore-row and Bull-street

### GLASGOW.

THEATRE ROYAL.—M. D., Messrs. F. W. Wyndham and Geo. T. Minshull; B. M., Mr. Harry F. Ashton.—The fourth and last week of the Beecham Opera Company's season here opened on Monday with a notable performance of Mozart's "Magic Flute," with a strong cast of principals.

KING'S.—M. D., Messrs. F. W. Wyndham and Geo. T. Minshull; B. M., Mr. Hugh Macfarlane. — Mr. Nevill Graham comes on a return visit to Glasgow with the new comic opera, "The Maid of the East."

PAVILION, LTD. — M., Mr. J. Kirkpatrick; Mus. D., Mr. R. F. Steele.—Jen Latona tops the bill here with her latest songs at the piano; Ernest Shand, who was held up two weeks ago by the strike, is now on the bill; also the Sisters Sprightly, in a sketch, "The Waac and the Wren"; Jennie Castelle gives a clever turn; Terry Wilson and Pianist; Billy Brennan, dancer; the Fanjacks, equilibrists; and Darty and Partner, in a humsti-bumsti act, are the other items on a good programme.

ALHAMBRA, LTD.—M. D., Sir Alfred Butt; G. M., Mr. E. W. Crossley Taylor.—Arthur Prince is the star attraction here, and his ventriloquial skit, "The Last of the Mule Party," proves highly entertaining; a hearty welcome is accorded Hilda Glyder, the popular revue artist. Knapp and Cornalla make an excellent impression on their first appearance here; the music, song, and burlesque of Hayman and Lowe make a pleasing show; the humour of the Great Wieland is fully appreciated; Armstrong and Howarth the Australian comedy couple, are clever and a smart acrobatic act is given by the Phil Rallis Trio.

EMPIRE. — P., Moss' Empires, Ltd.; R. M., Captain E. Nentune Blood.—The leading attraction is Zomah, the female psychic phenomenon. Also here are the Bregonia Singers, a talented vocal combination; Able Kane, dexterous in the manipulation of chairs; Maher and Langford, who both talk and dance; Clark's Crazy Cyclists, in a comedy wheel act; Naughton and Gold, in a smart trifle, "Strikes"; and the Anseroule Troupe, a skilled troupe of acrobats.

COLISEUM.—P., Moss' Empires, Ltd.; M., Mr. L. Lewis; Mus. D., Mr. Chas. P. Fox.—Patrons here are being treated to a return visit of the sensational war-time drama, "Seven Days' Leave," presented by Walter Howard and a strong cast.

OLYMPIA, LTD.—L., Artistes' Agency Ltd.; M., Mr. David Bowie; Mus. D., Mr. John Henderson.—A capital revue, "Tittle Tattle," is playing to good business here. The principal comedian is P. J. Gillen.

PRINCESS'S. — P., Mr. Rich Waldon; A. M., Mr. Hugh Murdoch.—"The Rosary" is being presented here under the direction of Miss Jessie Millward.

METROPOLE, LTD.—M. D., Mr. Arthur Jefferson; R. M., Mr. Amand Mascard.—W. H. Glaze's company, in the powerful drama, "Her Honour at Stake," is proving a strong attraction here.

Boots, The Chemists, 101-105, Sauchiehall-street.

### LEICESTER.

ROYAL OPERA HOUSE.—Sole P. & M., Messrs. Milton Bode and Edward Compton; B. M., Mr. W. R. King; Mus. D., Mr. Walter W. Waddington.—The Carl Rosa Opera Company, who are underlined for eight performances, opened before a splendid house on Monday evening, with "The Tales of Hoffmann," which was followed with an equally successful performance of "Il Travatore" on Tuesday. A fine combination of artists include Mesdames Ina Hill Mary Fleming, Eda Bennie, Annie Wallace, Constance Willis, Beatrice Waggott, and Messrs. John Perry, Albert Bond, Frank Clarke, Albert Kirkman, Harry Brindle, H. Hardy, and Harrison Cook.

THEATRE ROYAL.—Sole L. & M., Messrs. Milton Bode and Edward Compton; B. M., Mr. W. R. King; A. M., Mr. Geo. F. Warwick; M. D., Mr. J. H. Vann.—Mr. E. Hill-Mitchelson's Repertoire Company continue to draw good houses here. They opened their ninth week on Monday, with the sporting drama, "The Price of Sin," with Miss Violet Carlyle as Nancy Crawford and Mr. Stanley W. Healey as Lieut. Cecil Ray, parts which they portray with their accustomed skill and success.

PALACE THEATRE, LTD.—M. D., Sir Oswald Stoll; A. M., Mr. Trueman Towers; Asst. A. M., Mr. Thomas J. Phillips; Mus. D., Mr. John W. Lowe.—A good all-round programme here includes Tom Edwards, the famous ventriloquist (assisted by Miss Alice Melville, singing her own compositions), whose delightfully exhilarating turn earns for them a big reception; Penrose and Whitlock, the two old sports, who deservedly score in a popular turn; Lily Lena, a beautifully-costumed comedienne, who receives her usual hearty welcome; the Mandos, in a remarkably smart double whirlwind act; Connie Browning, who makes a hit with her songs; Bandmaster Morris, introducing his popular one-man band; and Mdlle. Laura Novea, the Continental prima donna. Pictures complete.

PAVILION.—P., the Macnaghten Vaudeville Circuit, Ltd.; B. M., Mr. Joseph Lawrence; M. D., Mr. Fred. Britcher.—Revue again forms the attraction, Jackson Owen's "Na-Poo!" being here for the week. The principal participants are Jackson Owen, an amusing comedian; Nellie Rennie, as Vera; Crystabal Conway, as Dolly; Arf. Shaw and Edith Devonshire, who are supported by a goodly crowd of other artists. The revue meets with a good reception.

Boots, The Chemists, 9, Belvoir-st.; 301 Belgrave-gate.

### LIVERPOOL.

ROYAL COURT.—M. D., Mr. F. W. Wyndham; A. M., Mr. Arthur Lawrence; Mus. D., Mr. Jullien H. Wilson.—Under the auspices of Alfred Butt and Percy Hutchison a visit of "Nobody's Boy" is being paid here. The excellent musical comedy gave much satisfaction to a large audience on Monday evening. As Rose Bunting Miss Edith Drayson earned great favour, pleasing everybody with her delightful singing; Miss Stephanie Stephens scored greatly in the rôle of Mollie Maybud; the humorous parts of Colonel Bunting and Dick Randal were ably maintained by Harry Cole and Ireland Cutter respectively; and Miss Jane Ayr cleverly impersonated Alice Hawkins. A capital exhibition of dancing was given by Miss Jane Ayr and Mr. Geoffrey Hope.

SHAKESPEARE.—L. & M., Mr. W. W. Kelly; A. M., Mr. Herbert M. King.—The O'Mara Grand Opera Company continue to deserve and earn success by reason of the attractive works they are placing before the public. On Friday a first performance in Liverpool was given of Puccini's "Manon Lescaut," the presentation reflecting credit upon all concerned. Miss Dorothy Phillips exhibited much talent as Manon, her vocalism being excellent in both the light and dramatic parts; Mr. Charles Neville, depicting Des Grieux, sang and acted artistically; an effective Geroute came from Mr. John C. Browner; and good work was also done by Mr. Bernard Cox (Edmondo) and Mr. Wilfred Davies (Lescaut). Mr. R. J. Forbes conducted the work in brilliant style.

PLAYHOUSE.—P., Liverpool Repertory Co., Ltd.; L. & M., Mr. A. S. Pigott; Mus. D., Mr. Joseph Smith. — "Beauty and the Barge" continues its long run, and is doing wonderful business. When taken off "The Beloved Vagabond" is promised, to be followed by a new play, "Mr. Peter."

EMPIRE.—P., Moss' Empires, Ltd.; R. M., Mr. George Manners; Mus. D., Mr. A. Workman.—An all-star bill attracted two big houses on Monday evening. It contains the names of Jack Pleasants, "the bashful limit," with new songs; Betty Barclay and a Baritone; John, Harry, and Burt Lester, comedians; Lucille Benstead, vocalist; Pasquali Bros., remarkable tumblers and equilibrists; Ray Wallace, entertainer at the piano; and Captain Joseph Woodward's sea lions.

OLYMPIA.—P., Moss' Empires, Ltd.; R. M., Mr. A. O. Walker; Mus. D., Mr. Albert Moore.—After a highly successful three weeks' stay, "Chu Chin Chow" makes room for John Tiller's splendid "Victory" revue, which, on Monday evening, was richly enjoyed. Foremost among the fun-makers was Tom Morton, who received valuable support from Victoria Carmen, Winifred Wells, Maggie Bowman, Marion Dawson, Billy Bernhardt, Gus Elton, Bernard Turner, and Hal Wright.

HIPPODROME.—M. D., Sir Walter de Frece; M. & L., Mr. E. W. James; Mus. D., Mr. Frank Stokes. — A capital programme is headed by Zona Vevey and Max Erard, whose fine turn always attracts big crowds. John Hart presents a striking dramatic sketch, "A Man of Principle," well acted; Hedges Bros. and Jacobson are as amusing as ever; and Mona Vivian maintains her popularity. Others who contribute comprise the always favourite Goodfellow and Gregson; the Three Jees; and Maggie Clifton and Partner, in a smart balancing act.

ROTUNDA.—M., Mr. M. Montgomery; A. M., Mr. Fred Coles; Mus. D., Mr. George Dibbert.—Variety business here continues all right. The current bill has the names of Barney and Moore, in a comedy act; Leo Fields and Lady, in "The W.A.A.C. and "'Ole Bill"; Hinsle, assisted by Gertie Rees, novelty comedy illusionist; Morgan and Griffiths, excellent duettists; Roelgin's performing parrots; Bond Rowell, vaudevillian; Ernest Roma, comedian; and Frank Walker and Ernie Wilson, comedians.

PAVILION.—P., Messrs. W. H. Broadhead and Son; R. M., Mr. Edward M. Hamilton; Mus. D., Mr. Harry Walker.—The principal feature is a sketch, "Eve's Garden," in which Miss Jessie Allan, a new soprano, appears. Also included in the cast are Jimmy Kurry, Philip Becker, Alice Singleton, and Ethel Peck. The remainder of the programme is sustained by Willie Gardner, dancer; Tom Charles, comedian; Miss Sara Williams, prima donna; Gillin, ventriloquist; the Bell Boys and Ringham, in vocal turn; and the Three Ernests, gymnasts.

LYRIC.—L., Liverpool Lyric Theatre Co., Ltd.; M. D., Mr. Henry C. Arnold; Mus. D., Mr. Cleaver Howard.—Prominent in a big bill are Bert Lloyd and Co. in "The Get Away"; Kristo and Renee, with the sketch, "See What I Mean?"; Rollo, in aerial act; and Miss Lillian Rega, novelty dancer; Bob Robinson and Nan Macken, with scena, "The Old Cobbler"; and Freddy Regent and Kathleen Taynton, in a novel comedy turn. Contributions also come from Jack Murray, comedian; Leah Victoria, comedienne and dancer; Dan Fraser, Scotch comedian; and Arthur Villiers, comedian.

Boots, The Chemists, Boots' Corner, Church-street; 11-13, London-road; 1, Leece-street; 203, Scotland-road; 8, West Derby Road; 235, Park-road; 113, Lodge-lane; 79, Wavertree-road; Prudential-buildings, Dale-street; 45-47, Lord-street.

### MANCHESTER.

THEATRE ROYAL.—L., United Theatres Co., Ltd.; M. D., Mr. John Hart; A. M., Mr. Edmondstone Shirra.—Mr. Bromley Challenor, supported by Miss Marjorie Bellairs and his London company, are here in the popular farcical comedy, "When Knights Were Bold."

PRINCE'S THEATRE. — P., United Theatres Co., Ltd.; M. D., Mr John Hart; A. M., Mr. Geo. Lee.—Mr. Alfred Butt is again presenting here the play of "temperament and temperature." "Fair and Warmer." Mr. Stanley Cooke is at the head of the cast, which is thoroughly competent.

GRAND JUNCTION THEATRE.—P., Messrs. Broadhead and Son; A. M., Mr. Wm. L. Granger.—A. E. Smith has a good show here this week in the musical extravaganza, "All Bluff." Capital specialities are introduced.

ARDWICK EMPIRE.—M. D., Sir Oswald Stoll; A. M., Mr. A. C. Duncan; M. D., Mr. R. Hardwick.—De Biere, the man of mystery, is giving a strong show here, and in addition to the fine contralto singing of Ethel Hook, there are entertaining varieties by Dan Whitley, Wells and Mayban, Bergonzi, and George Calver.

KING'S, LONGSIGHT.—P., Messrs. Broadhead and Son; A. M., Mr. Geo. F. Slatter; M. D., Mr. J. Hartley.—Many adult patrons of this popular house are flocking to see the interesting drama, "Tainted Goods," played by Miss L. Bateman's company

ROYAL OSBORNE THEATRE.—P., Messrs. Broadhead & Son; A. M., Mr. Jas. Brearley; M. D., Mr. Chas. Wright.—Ike and Will Scott are topping the bill here, in an amusing Army burlesque act; Bob Anderson and his pony give also a good show; while smart turns are added by Hall and Menzies, Tom E. Dean, Christopher and Columbus, Kail Stera, Betty Butters and Bcob, and Tiny and Tot.

PALACE.—M. D. Sir Walter De Frece; G. M., Mr. Alan Young; A. M. & Sec., Mr. Jesse Hewitt; Mus. D., Mr. T. Wrachmall.—Another Wylie-Tate production, "Mr. Manhattan," is attracting big houses here. A strong company is headed by Fred. Duprez in the name part, ably assisted by Nora Grey, Elsie Norris, Frank Varney, and Marie Brett, Will Hindson, Eddie Jaye, Billy Doust, Gladys Rennards, Kathleen Beaumont, Tom Redmond and Sydney Burt. The famous Wylie-Tate Chorus and Orchestra is under the direction of Mr. Camille Escudier. The play is staged by Mr. Gus Scheke in his usual highly effective style.

HIPPODROME.—M. D., Sir Oswald Stoll; A. M., Mr. George F. Reynolds; Advt. M., Mr. D. Forbes Winslow; Mus. D., Mr. Alfred Haines.—That fine comedian, Bert Gilbert, is to the front here in "A Dark White Horse," and is supported by Ivy Ray, Hannah Jones, Fred. May, Ada Humphries, and C. Wordley Hulse. Constance Wentworth, Eve Dickson, and Frederic Lake present a pleasing musical comedy entertainment; whilst other capital turns are added by Tex McLeod, the chatty cowboy; Cruikshank, Jock Mills, Denis O'Neil, and Pat Thayer, and Jean and Josie.

HULME HIPPODROME.—P., Messrs. W. H. Broadhead and Son; G. M., Mr. Winstanley; R. M., Mr. H. Hearn; Mus. D., Mr. Edward Jones.—A good bill here features Joe O'Gorman, Frank Benson, the Jocks, presented by Mr. J. Cummings, Les Rubys, Joy Vane, Carson and Bryan, Maple and Burnell, and Alberta and Blakey.

LESLIE'S PAVILION.—Sole P., Mr. Harry Leslie; G. M., Mr. George Phillips.—The Superbs, a very smart combination, are the attraction here

Boots, The Chemists, 15, 17, and 19, St. Ann-street, St. Ann's-square; 48 and 50, Oldham-street; 39, Market-street.

### NORWICH.

THEATRE ROYAL.—L., Messrs. Bostock & Fitt; M., Mr. Hy. Furnival.—W. F. Horsfield and C. Green present "Hobson's Choice."

HIPPODROME.—P., Messrs. Bostock & Fitt.—Varieties, Geo. Pickett and company in "The Heathen"; Mme. Dalmere's Table Circus; Gordon Brown, Ernie Ream, Mark Coney, Five Bombays, Gaby Revette, Pathé's pictures.

ELECTRIC CINEMA THEATRE.—P., F. H. Cooper & Co., Ltd.; M., Mr. Will Smith.—Varieties, Harry and Hilda Barton, ex-Private Chandon.

THATCHED THEATRE.—P., Mr. J. O. Bond.—Varieties, F. Nolan and Miss Milne, Montford and May.

Boots, The Chemists, 38, London-street, Brigg-street; 6, Goat-lane; 22, Magdalen-street.

# Home-made Beauty Helps and Money-saving Recipes.

By MIMOSA.

It is quite impossible for me to give advice in these columns regarding the merits of various preparations on the market. In general, my advice to women who wish to retain, or regain, their youthful appearance is to avoid the many unreliable cheap made-up preparations. Nature provides many simple "beautifiers," and the best results are obtained from their use. You must not be disappointed if you experience a little trouble in obtaining some of the ingredients mentioned below. They can all be obtained, however, from any reliable chemist, and even if he does not happen to have them in stock he will gladly obtain them for you at a few hours' notice, if you insist—and you should insist. The smart, dainty woman of to-day likes to know what she is using.

**Sure Way of Permanently Removing Superfluous Hairs.**—The usual hair removers on the market I have found not at all satisfactory. I recommend the following preparation. It is really wonderful in its action, destroying hairs completely in a few moments. Many women have merely a down on the arms and face, and imagine they do not need a hair remover. They hardly realise what a wonderful difference there would be in their appearance if this down, even light as it may be, were removed. Get at any good chemist an ounce of pure powdered pheminol. Mix a little of it into a paste with water and apply to the hair growths. Wash off after two minutes and the hairs will have entirely disappeared. A little non-greasy face cream can then be applied with advantage.

**Powder Not Necessary.**—Few women know that it is possible to give the complexion a delightfully smooth, velvety appearance in a few moments by the application of ordinary cleminite. If you have no cleminite in the house get about an ounce from your chemist and dissolve it in four tablespoonfuls of cold water. This lotion applied to the face, neck, or arms, with the finger tips, immediately gives that peach-like bloom so much admired; powder is not necessary, and the result lasts all day long. For an evening in a hot ballroom this recipe is unrivalled. You will not get that greasy shiny look so often seen after a little exertion.

**Natural Wavy Hair.**—Your hair will regain its rich lustre, and fluffy appearance, if cleansed occasionally with a mild shampoo. The very best thing I know of for this purpose is plain stallax, a teaspoonful of which, dissolved in a cup of hot water, is sufficient for the thickest growth of hair. Pure stallax, however, seems rather expensive, as it is only sold in the orginal packages, which cost half-a-crown. This quantity, however, is sufficient for twenty-five or thirty shampoos, so it really is most economical in the long run. Dry, irritating, or profusely oily scalps are soon put in a healthy condition, and dull, brittle hair grows bright and even in colour, and will be ever so soft and fluffy.

**Hair Culture.**—There is no excuse for falling hair; no excuse for thin, sick hair, or bald spots. No beauty of features can make up for a distressing lack of hair growth, and the formula which I purpose giving you will positively force the hair to grow. Mix about an ounce of boranium in ¼ pint of bay rum, shake the bottle well, and allow it to stand for half an hour, then add ¼ pint of fresh cold water, and strain. Rub well into the scalp, and in two weeks' time look for the new growth; you will not require a microscope to see it.

**To Renew Complexions without Cosmetics.**—If the excessive user of cosmetics only knew the impression her artificiality really makes upon others, she would quickly seek the means of gaining a natural complexion. Let her acquire the mercolised wax habit, discarding make-up entirely, and she will soon have the kind of complexion that women envy, and men admire. It is so easy to get a little mercolised wax from the chemist and use it nightly like cold cream, washing it off in the morning. Gradually the lifeless, soiled outer cuticle peels off in tiny invisible flakes, and in a week or so you have a brand new complexion, clear, soft, velvety, and of girlish colour and texture. The treatment is so simple, harmless, and marvellously effective, the wonder is that every woman whose skin is withered and discoloured has not already adopted it.


YORKSHIRE'S FOREMOST COMEDIAN—*Vide Press.*

*There is no pleasure without "PAYNE."*

# Gilbert Payne

In a New and Original "Bingle" Episode,

## "CLICKED AGAIN,"

**or Bingle's Adventure.**

By CHARLES BALDWIN & GILBERT PAYNE.

Read *Birkenhead Advertiser, Sept. 24:—*

"No matter what vehicle he may choose, Gilbert Payne, the Yorkshire comedian, can always be depended upon to submit a fine fund of humorous material, and in the new Bingle episode 'Clicked Again, or 'Bingle's Adventure,' he is afforded ample opportunity for exploiting his particular form of comedy, which has only one object, the wholesome amusement of the audience, and that object it fully chieves. Payne is always in the picture, and as a consequence mirth is never suspended."

**Booked by D. J. CLARKE, Esq., until 1922.**

PROPRIETORS, MANAGERS AND AGENTS
are invited to see the show at the

## ARDWICK EMPIRE,

week commencing MONDAY, OCTOBER 20.

*All communications to London Representative:—*
*FRED. FRANCIS, 170, Brixton Road, London, S.W.*

*Provincial Representative:—*
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*Or GILBERT PAYNE, This, Palace, Blackpool.*
*Next, Ardwick Emp., Manchester.*

# "THE ERA" FILM SECTION

## POLITICS ON THE SCREEN.

### A DANGER TO THE INDUSTRY.

Should the cinema screen be used for political propaganda or not? Attention has been drawn to this important question by the fact that during the recent railway strike several picture theatres lent their screens for the purpose of exploiting the views of one side or the other, or of both. This kind of thing, we submit, is a mistake. It was different during the war, when the whole nation had to present a united front against a foreign foe. The propaganda which was then disseminated through the medium of the screen was not political, but national, and there could be no two opinions among sane minds as to the merits of the cause it advocated. But political propaganda, from the very nature of it, can never be anything else but controversial. For every score of excellent people who are in sympathy with one aspect of a political question there will be another score who are as resolutely opposed to it, and whether the cinema acts as a partisan, or whether it impartially advertises the claims of both parties, the result can only be that although one section of the audience will be pleased another will be irritated.

### PICTURES VERSUS THE PRESS.

Controversial matters are not for the picture theatre, the proper function of which is to entertain. In this respect it is in an entirely different position from that occupied by the daily newspaper, and the sooner cinema managers realise this the better. The newspaper can legitimately either support or condemn any political situation or question it pleases, for its function is not to entertain—at least not intentionally—but to give information on current events, and whether this information be "party-coloured," or whether it be impartial, is really of not much importance so far as the individual reader is concerned, for the simple reason that he is free to purchase just which paper suits his political leanings. And since he has only about a score to choose from—we are speaking of London—he knows just which papers agree with his political views and which do not. But there are some five hundred cinemas in London, we believe. Imagine the chaos and confusion if they all commenced to take sides in a big political crisis! The picture-goer is on an entirely different footing from the newspaper reader. He may know the titles of the films he is going to see, but otherwise he is absolutely at the mercy of the screen, as it were, and has to take whatever it chooses to give him. And so it should certainly never give him anything in the nature of politics, whether they have reference to a strike, or to Tariff Reform, or to any other question upon which opinion in Parliament, and consequently in the audience, is divided.

## ROUND ABOUT FILMLAND.

### "Mary Queen of Scots" Film—Support the British Film—Popular Trio on the Screen.

**"Mary Queen of Scots."**

It is good news to hear that Mr. Walter West is to give the film world a production which is of great educational value, and which will also bring to motion picture life that most famous woman in history, Mary Queen of Scots. The first scenes have already been "shot," with Miss Violet Hopson as Mary and fuller details will be shortly forthcoming.

**Congratulations.**

The wife of Mr. Paul Kimberley, the popular director and general manager of Hepworth Picture Plays, Ltd., has just presented him with a son. We understand that Miss Alma Taylor, the famous Hepworth Picture player, has announced her intention of standing as godmother at the christening of the infant. Mr. and Mrs. Kimberley have received telegrams of congratulation from all parts of the country, including many from members of the cinema trade.

**British Films for Britons.**

"One of the best ways of helping Great Britain to maintain her position," says Mr. Lionel Phillips, F.R.G.S., the well-known film exporter, "is to ask all the time to see British films. After all, why should America supply 95 per cent. of our picture programmes when British studios are turning out first-class subjects with a special appeal of their own? I should like to see every theatre in the British Empire including at least one British film in its programme. Patriotic Colonials are already taking the matter up and asking for news of British pictures and stars. They say they long to see Great Britain represented on the screen. If everybody would become a missionary in the cause of 'British Films for Britons' they would be helping their country in a very real sense to regain her supremacy in the markets of the world."

**A Versatile Manager.**

Mr. Eden Blair, the genial manager of the King's Hall, in Tooting High-street, has had an extensive experience of the entertainment business. Born at Edmonton in 1852, he went to sea when he was fourteen, and, arriving in Australia, soon started his theatrical life, and has been connected with shows of one kind or another ever since. At sixteen he went on the stage at the Theatre Royal, Melbourne, with George Coppen, and after toured the United States with Milton Nobles in "The Phœnix." Some thirty years ago he came back to England, and for twelve years he was lecturing for Poole's Myriorama. When Professor Paul started showing films at the Egyptian Hall, Mr. Blair took a projector to Chatham and exhibited in Barnard's Music Hall. Later he showed the Corbett-Fitzsimmons fight at the Royal Aquarium, Westminster, and subsequently managed for Andrews Brothers in Portsmouth, and afterwards in Northumberland.

**Pathé.**

On Friday of next week, at the London Pavilion, we are to see Frank Keenan in one of his latest masterpieces, "Gates of Brass." Jim Blake, the character Mr. Keenan plays in "Gates of Brass," is totally different from any of those previously portrayed on the screen by "America's greatest character actor." Nothing, we hear, could be more realistic than the transition from Jim Blake, thimble-rigging expert, to Mr. J. Hatfield Blake, promoter. Lois Wilson plays Margaret Blake, while other principal rôles are in the capable hands of George Fisher, Clyde Benson, Edwin Tilton, Lillian Langdon, and Frank De Loan. Ernest C. Warde has co-operated with Mr. Keenan in the production.

**Western Import.**

There is plenty of fun and romance in "By Proxy," a breezy, rollicking "Every-week" drama that will be screened at the Shaftesbury Pavilion on Friday at 11 a.m. It is the story of a rancher who acts as Cupid's messenger for one of his men who is too bashful to speak to "her." Red arranges the wedding satisfactorily, but discovers that he has brought the wrong girl. So Red, who has already fallen in love with Lindy, marries her instead! Roy Stewart plays "Red" Saunders, and Maude Wayne the "bride-to-be." Walter Perry is the love-sick cowboy, and others in the cast include Harry Yamamoto, John Lince, and Wilbur Higbee.

"His Enemy the Law," another "Every-week" drama, will also be screened on the same occasion. In this thrilling picture Jack Richardson portrays a famous lawyer whose hatred for the law is only equalled by his knowledge of it. How he uses his legal knowledge to free men guilty of crime, only to succumb to love, is interestingly told. Jack Richardson plays a dual rôle—as a Confederate officer in the time of the Civil War, and later as the lawyer. Irene Hunt also portrays a dual rôle. Amongst the supporting cast are Walt Whitman, Jack Livingston, May Giraci, Dorothy Hagar, and Graham Pette.

**Granger's.**

The next Granger-Samuelson photo-play down for trade showing is "Gamblers All," a story of holding power, by Mrs. Martindale. The strong cast includes Madge Titheradge, Owen Nares, Ruby Miller, C. M. Hallard, and Henry Vibart. The London trade show is fixed for Oct. 29 at the West End Cinema.

**"Jack, Sam and Pete."**

Leon L. Pollock, the well-known playwright and productions manager, has assumed the managing directorship of the Pollock-Daring Film Co., who have just commenced screening the activities of S. Clarke Hook's famous characters, Jack, Sam and Pete.

Mr. Pollock has secured the services of Lieut. Jack Daring as producer and to enact the leading part. The first of the series, which is crowded with the humorous and sensational adventures for which the popular trio are already noted, will bear the title of "Jack, Sam and Pete," and will be completed in about a fortnight's time. This series will appeal not only to the hero-admiring boyhood of Britain, but to those of more mature years who cherish happy memories of the days when they themselves followed with breathless interest the healthy, stimulating stories of the indomitable and irrepressible trio.

**"The Lass o' the Loom."**

"The Lass o' the Loom," Langford Reed's second photo-play for the Grenville Taylor Co., the production of which is now almost completed, makes the hundred and tenth photo-play by Mr. Reed to be produced. With the exception of about fifteen "adaptations" all these have been original subjects. Included in the total are some seventy small subjects produced in "the early days" by Robert W. Paul, Cricks and Martin, the Clarendon Co., and other pioneers of British film producing, but the record is a pretty substantial one for all that. It included, besides British productions, fifteen plays produced by two of the leading French firms—the French Gaumont Co. and Eclair—and one by an American firm—Essanay. "The Lass o' the Loom" is a story of Lancashire factory life, and it contains, so Mr. Reed assures us, something quite unique in the way of a "big thrill."

**Undersea Dramas.**

A new film company, under the name of White's Film Company, Ltd., has been formed for the purpose of producing plays under the water. Mr. J. G. White is the producer and managing director, his offices and studio being in Liverpool, while his partners are Messrs. Draper, of Widnes. Mr. White is formulating a big programme, and it is probable that before long thrilling undersea dramas, with the bed of the Mersey as the locality, will be screened.

For this Mr. White is to use a submarine, built to his own design, which has been specially adapted. The submarine has Diesel oil engines developing 6,500 h.p., and electric motors of 2,400 h.p. There are arrangements to enable divers to get into the water very easily, and for long spells a special feature is a floating buoy, attached to the vessel, which will mark its position, and through which supplies of air can be pumped into the submarine. Mr. White is at present at his Liverpool studio engaged in finding talent in the city, and reports that he has discovered one young lady who, in a few years' time, will be a leading star in the film world.

## TRADE SHOWS OF THE WEEK.

By "THE ERA" SPECIAL REVIEWERS.

### "THE CHINESE PUZZLE."

BASED ON THE PLAY BY LEON M. LION.

Production ..... Ideal Co.
Type ..... Drama
Stars ..Leon M. Lion, Sybil Arundale, and All-star Cast
Length ..... Six Parts

A remarkably fine film version of the famous play was screened on Tuesday, the 7th, at the Marble Arch Pavilion. The story is known to most playgoers. The Marquis Ching Lung, the Chinese Ambassador, owes a deep debt of gratitude to the father of Sir Roger de la Haye. When, in later years, he is connected with him on the question of a political loan, through the instrumentality of Naomi Melsham, to whom Sir Roger is engaged, the terms of the loan are given prematurely to the Press, and Sir Roger is obliged to resign. Ching Lung then pays in his own way his debt to the father by taking the guilt on to his own shoulders, and binding Naomi, who acted to save her mother from prison, to lifelong silence.

The picture preserves in a remarkable degree the atmosphere of the play, and has the additional merit of being acted by some of those who took the original parts, amongst them being Mr. Leon M. Lion himself as the sententious old Chinaman, and Miss Lilian Braithwaite as his English friend's wife. Miss Sybil Arundale plays well the difficult part of Naomi, and Mr. Milton Rosmer and Mr. Sam Livesey are excellent in other parts. Altogether a fine production.

[*See our Film Markings.*]

* * *

### "I WILL."

IN WHICH WEALTH IS COMPELLED TO PLAY SECOND FIDDLE TO LOVE.

Production ..... Ideal
Type ..... Comedy
Length ..... Five Reels
Stars .....Ivy Duke and Guy Newall

Shown on the same morning was a typical British picture in "I Will." Erstace Dorsingham, the spoilt heir of a country squire falls in love with Ida Sturge, the daughter of the village Socialist, brought up to disdain the "idle rich." The effeminate heir to Dorsingham is refused, and told to "become a man." Striving to carry out the family motto, "I will," he becomes an athlete, and later, at the will of the fair Ida even labours as a "handy man" to one of his own tenants, finally overcoming the lady's Socialistic principles.

Guy Newall acts well as the helpless "scion," and puts in very good work, receiving capital support from Miss Ivy Duke. The photography is a noteworthy feature.

* * *

### "KNOCKMAGOW."

PICTURE OF RURAL IRELAND SEVENTY YEARS AGO.

Production ..... Keltic
Type ..... Drama
Length ..... Five Parts
Controllers .....Film Co. of Ireland

This is a picture, propagandist in tendency but nevertheless wholly delightful and interesting, showing how the Irish peasantry, loyal and peaceful at bottom, are goaded into a mood akin to rebellion owing, in a great measure, to the fact that a large number of the owners of the land live out of the country, and delegate their responsibilities to agents alien in thought and sympathy with the people over whom they exercise authority. Such is the case with the villagers of Knockmagow who are held in thrall and cruelly ill-used by the agent of the lord of the manor. This fellow, Pender by name, has no other interest except self-betterment and it is only after the village has been practically wiped out that, through the intervention of the heir to the property, the owner returns and puts an end to the baneful activities of Pender. The pictures of Irish rural life with its joys, sorrows, humour, and its underlying and deeply rooted sense of piety are finely expressed, the film serving to show in moderate yet convincing manner one of the most pregnant causes of the deplorable conditions existing in Ireland even to the present day.

* * *

### "THE USURER."

HOW A MISERLY MONEYLENDER IS OUTWITTED.

Production .....Gaumont
Stars .....Rene Creste and G. Michel
Type .....Drama
Length .....Five Parts

The evil which is almost bound to ensue as a result of turning to the moneylender for temporary relief—more especially in the case of women—is the moral of this story. Mrs. Calvert, to save her brother, stands security for him for a large amount, and is at her wits' ends when payment becomes due. As a last desperate resource she visits the roulette rooms under an assumed name. Here she loses her all, and to make matters worse, she is mistaken for a woman wanted on a charge of robbery. Though she could easily prove her innocence, the publicity involved would be the means of acquainting her husband with her indiscretion. Through the kindness of a naval officer named Kermor, staying at the hotel, Mrs. Calvert is enabled to effect her escape, and it is owing to his chivalry, aided and abetted by a poor little urchin whom Mrs. Calvert had helped, that the usurer is eventually foiled and the husband kept in ignorance of his wife's escapade. The acting is good, and some magnificent pictures of the beautiful scenery of the Riviera and the maritime Alps are shown.

On the same occasion a topical picture of considerable interest, showing the visit of the King and Queen to the Bournville Garden City, was shown and much appreciated.

[*See our Film Markings.*]

### "THE GIRL AND THE MAN"

WOMAN'S WILES AND A TARDY LOVER.

Production .....U.C.I.
Star .....Charles Campana
Type .....Melodrama
Length .....Five Parts
Controllers .....L.I.F.T.

Jack Moor, a mechanic, first comes prominently under the notice of his employer on his pretty daughter Kitty as the result of a deed of heroism in rescuing Kitty's pet cat from the top of a factory chimney. Kitty, a frivolous young person [illegible] many men, and does not meet him again for some time. In the meantime her father has died, and Kitty has embarked on a life of pleasure. When Jack again appears the fickle girl is inclined to try her allurements on him. Piqued at his apparent coolness, she leaves him in a tantrum, but when she finds his indifference continues she falls violently in love with him and concocts a plot to bring him to her feet. On the pretext that she is in the hands of a secret society known as the "Black Hand," she urges Jack to come to her rescue. A series of sensational happenings [illegible] tress" is rescued from her imaginary peril, and when at last Jack does find Kitty he has lost his heart to her. The acting is good, and the photography beautiful and ingenious.

[*See our Film Markings.*]

* * *

### "THE TELL-TALE STEP."

IN WHICH THE SENSE OF SOUND REPLACES SIGHT IN TRACING A MURDERER.

Production ..... Edison-de-Luxe
Type ..... Melodrama
Stars .. Shirley Mason, Guido Colucci
Length ..... Five Parts
Distributors
United Kingdom Photoplays, Ltd.
Release ..... August, 1920

"The Tell-Tale Step" was screened by the United Kingdom Photoplays, Ltd., at the West End Cinema on Monday Oct. 6. Giovanni Palazzani and his blind daughter, Lucia, are Italian immigrants to New York. The girl shows promise of being a great violinist, but is left stranded by the murder of her father in the house of Luigi, a compatriot. The girl declares that she can identify the murderer by his step, and the secret society at whose instigation Palazzi has been killed are anxious to get her into their power. Lucia is befriended by Pietro, a stepson of Luigi, and when she is turned out to play in the streets, acts as her guide. Lucia is taken up by Hugh Graham, the District Attorney, and he has her eyes operated on by a specialist, so that her sight is restored. In the meantime Dimitri, the murderer, and Luigi, are suspected by the police and arrested, but even with the aid of the terrible methods known as the "Third Degree" cannot be made to confess. They are liberated but shadowed, and on their making an attempt to kidnap Lucia, are re-arrested. At the trial the girl is blindfolded and identifies Dimitri out of a score of others by his step, and he confesses to the crime. A pretty love interest is worked in with Pietro and the girl, and the fiancée of Graham, Miss Beverley Winton, who is at first jealous of her lover's protégée, but there is a happy ending, and the bitterness of the city is wiped out for the young Italians by their subsequent life on Graham's farm, the rural scenes of which ends the film. Shirley Mason acts naturally and with innate charm as Lucia, and there is a good, all-round cast.

* * *

### "THE GREY HORIZON."

STORY OF SUBLIME SELF-SACRIFICE.

Production .....Walker's
Type .....Drama
Star .....Sessue Hayakawa
Length .....5,000ft.
Release .....Jan. 19, 1920

A trade show of this dramatic screen story was given at the New Gallery Kinema on Tuesday, the 7th. A young Japanese artist, Yano Mosata, dwells alone amid the mountains, his grey horizon bounded by the painting of pictures and dreams of far Japan. His little sister, O Hara San has been married under a false name and deserted by a scoundrelly American, John Furthman, who now lives only a day's journey from the mountains, with his wife and a little son. Desirous of gaining Yano's aid in the colouring of counterfeit notes, he pretends to be an art patron, and then attempts to bribe him for this nefarious purpose. In the meantime O Hara San has been to America, and with the aid of Furthman's wife, Doris, rejoins her brother at this critical moment, and at once recognises her betrayer. In a thrilling scene the two men struggle, and the ill-fated girl is accidentally shot by Furthman. Maddened with grief and rage, Yano pursues his enemy into the mountains and hurls him down a precipice. Later Yano becomes a successful artist, among his rich patrons being the widow of his late enemy, and Yano rushes to his doom by becoming enamoured of the pretty frivolous widow. The culminating point is reached when she presses him to paint a portrait of her late husband as a present for her little son. Yano essays to execute his commission, but Furthman's evil, sneering countenance is too much for him, and in a frenzy he slashes the picture and proclaims himself a murderer. Doris's brother at once 'phones the police, but not till Yano has destroyed all evidence of the forger's guilt, so that no shame shall be added to the grief of the widow and her son. Then he calmly awaits his doom. The pictures, which are thrilling and absorbing in the extreme, and depict magnificent mountain scenery, are also notable for the high order of merit of the acting. Mr. Sessue Hayakawa displays unique talent in his depiction of emotional intensity and tragic verisimilitude, and receives excellent support.

* * *

### "THE SINGLE MAN."

A MIDDLE-AGED BACHELOR, AFTER FALLING IN LOVE WITH A YOUNG GIRL, FINDS A PARTNER MORE SUITABLE TO HIS YEARS.

Production ..... British Lion
Stars ..George Mallett, Doris Lytton, and Alice De Winton
Type ..... Comedy-Drama
Length ..... Six Parts
Distributors ..... Ideal

The first picture of the Ideal trade show, held at the Marble Arch Pavilion on Wednesday last, is one in which bright humour, picturesque scenery, and excellent photography are blended in such a way as to ensure it a successful reception by the public. Robert Northing is a middle-aged author, and a bachelor. His sister-in-law endeavours to make a match between him and her friend, Louisa Parker. On the day Louisa arrives Robert proposes to a pretty young girl, and Louisa determines to cut out her young rival. She fails, but Robert and his fiancée have become discontented with one another, and our hero discovers in time that his faithful lady secretary is his affinity, and all are satisfied with the exception of Louisa. All the players enter thoroughly into the spirit of the picture, and the effectiveness of the various situations in the play speak well for the producer, Mr. A. V. Bramble.

* * *

### "THE IMPOSSIBLE WOMAN."

LADY PIANISTE'S CAPRICES WRECK THE HAPPINESS OF HER FRIENDS.

Production ..... Ideal
Star ..... Miss Constance Collier
Type ..... Drama
Length ..... Five Parts
Distributors ..... Ideal

Shown on the same occasion, "The Impossible Woman" is the first of the Ideal's Constance Collier films. It is adapted from the play of the same name by C. Haddon Chambers, and tells the story of Tante, a world-famous and beautiful pianiste, whose vanity and selfishness have been stimulated by the public homage. Her ward and niece, Karen, is devoted to her, and when she marries Gregory Jardine a duel of wills ensues between Tante and Gregory. Tante succeeds at first, but her vindictive accusation of Karen of having come between herself and one of her admirers opens her niece's eyes to the worthlessness of her character, with the result that husband and wife are reunited, whilst Tante finds consolation in her music. Many well-thought-out character sketches are pictured in this film, Miss Constance Collier giving a powerful portrayal in the leading character of Tante, her consummate art investing the part with an air of reality. Miss Edith Craig also plays refreshingly as the outspoken Mrs. Talcott, and Mr. Langhorne Burton makes a manly character of Jardine. The lighting and photography are both excellent, and the whole production worthy of the highest praise.


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# "THE ERA" FILM SECTION

## BRITISH FILMS.

### A VERY DIFFICULT PROBLEM.

#### VIEWS OF THE KINEMATOGRAPH MANUFACTURERS.

How can British films be introduced to the British public? That is the principal problem which the Incorporated Association of Kinematograph Manufacturers, Ltd., is called upon to solve; and, with a view to solving the problem, which has many difficulties, the Association called a gathering, held on Monday at the Connaught Rooms, Great Queen-street, London, to "digest," first a dinner, and then the subject. There was a very representative gathering, presided over by Mr. H. M. Jenks, who urged the need for some scheme whereby the present iniquitous system of release dates could be, if not entirely removed, at least considerably modified. There was, he said, no need to spend much time in enlarging upon the evil, for there was a consensus of opinion that it spelt little short of ruin.

**The Release Date Question.**

He proceeded to explain that at present a film which was ready for exhibition, and which had cost some thousands of pounds, could not be shown to the public and be made available for commercial purposes until at least twelve months, or perhaps fifteen months, ahead. Instead of there being any indication of an improvement, matters were gradually getting worse. The British cinematograph industry was vitally concerned in the question; primarily, of course, the manufacturer, for, under the existing system, it was practically impossible to attract British capital to the industry owing to the unreasonable time that must elapse in securing an adequate return. Moreover, it had a retarding influence on the progress of the trade from artistic and other points of view. Likewise, it militated against creating an enthusiasm among-t the public, which was a point that could not be overlooked.

With the present irregular output, and the only occasional sandwiching in of British films with the huge American productions at present shown it was impossible to concentrate the attention of the public on either British photo-plays or British screen artists, as was the case with American films. But naturally the main consideration with cinematograph manufacturers was finance. For his part, he did not think they should ever be able to break down the present practice of block-booking, and all that was possible was to find a method of competing with it. For that purpose he urged that the British manufacturers should enter into a working combination to effectively meet the peculiar situation that at present obtained.

**Suggested Working Combination.**

His plan was the formation of a powerful company which would take over all existing British manufacturing concerns, or, at any rate, as many as possible. He had no doubt that such a company could be successfully floated, for the British investor would view more favourably an ambitious proposal of this kind rather than small and spasmodic flotations which did not find favour in City circles.

They could still maintain their own individuality within certain limitations. They would have a voice in the control of the parent company or corporation, which could at the same time undertake the renting side, and they should thus be able to share in the profits of that branch of operations. Under such a scheme they should guarantee to the exhibitor a regular output of British films; in short, they would be block-booking for themselves.

Provision would also be made for raising the general standard of British productions and thus give an assurance to exhibitors that no film would be placed on the market which had not a commercial value. Such a company as he suggested could secure suitable stories for filming, and, with its financial resources, would be able to obtain the filming rights of some of our best-known novels, which now were being rapidly acquired by the American industry.

A manufacturer would be financed by the company, and would thus be spared many of the difficulties with which he was at present beset. With such a practical combination there would be a much greater chance of effectively securing a fair share of the American and other foreign markets, to say nothing of the overseas deminions. It would also be obvious that enormous economies could be effected in establishment charges under the suggested arrangement. He would be glad to co-operate in any scheme that might be proposed, and which might be regarded as having greater possibilities; but whatever plan was decided on it would necessarily have to be on an ambitious scales if the problems were to be successfully tackled. In any case, it was essential that it should be done at once.

Mr. P. Kimberley (Imperial Film Co.), the vice-president of the Association, urged that there should be no booking without trade shows; otherwise undesirable films were apt to be booked. Conferences of the sections concerned should take place to discuss the problems, with a view to arranging some settlement.

**Over-production the Tsouble.**

Mr. Northern declared their troubles to have been caused by over-production. In the early days six weeks was the average release date. Still, the solution of their problems was no easy matter. With delayed release dates pictures became out of date and capital was unduly locked up. The real trouble was that they had to rely on the public. Some consideration should be given to the problem with regard to the point or to the elimination of undesirable films. The only solution seemed to be that exhibitors should be induced or compelled to close their books for a little while or to wait until there was a reduction of output on the market. Their object should be to induce the exhibitor not to book.

Mr. S. Rowson (Ideal Film Renting Co.) said the delay between the manufacture and the exhibition of films was a serious handicap to British manufacturers. The more they could do to lessen the margin between the time of production and exhibition the better it would be. There were five parties concerned: (1) Producer, (2) renter, (3) producer-renter, (4) exhibitor, and (5) public. The only really satisfactory way of solving their complex problems was to make the public want British pictures.

**More Films than Cinemas.**

Col. Brown said the trouble really was that there were too many films and too few picture-houses. The remedy was to increase the number of cinemas. There should be a tariff—a high one, of perhaps £1 a foot—on foreign films. But the British manufacturer should strive to succeed by the merit of British films. To be candid. British films had not always been worth looking at. It was imperative that the British producer should produce good films.

Mr J. B Wilkinson (secretary) pointed out that the difficulty was with the material on which films were printed. Celluloid was expensive. Some other material would have to be devised in order that not only the London but all the provincial exhibitors could have the films simultaneously.

Mr. H. Rowson said the development of American films had been due to a co-operative system of distribution. It should be possible for British manufacturers to come together and create a demand for British films without the individual firms losing their own individuality or enterprise. Even now the English picture fetched 100 per cent. more than the foreign picture. The real difficulty was that they could not get enough.

After further discussion it was arranged to have a conference with renters and exhibitors to discuss the matters generally.


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"The Man Who Forgot,"

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" Oct. 17 ... Cinema Exchange
NEWCASTLE, Oct. 22 ... New Pavilion
NOTTINGHAM, Oct. 31 ... Scala

A Powerful Human Story full of heart appeal.

THE GREAT WRESTLING MATCH

alone worth seeing.


### "THE MARRIED VIRGIN."

THE STORY OF A WOMAN WHO WEDDED TO SAVE HER FATHER.

Type ..... Drama
Star ..... Vera Sissons
Length ..... Six Reels
Distributors ..... Apex Films, Ltd.
Owners ..... Bradbury Films, Ltd.

The central character in this film, which was shown to the trade at the London Pavilion on Monday, Oct. 6, is Mary McMillan, daughter of a rich American financier, Fiske McMillan. Years ago McMillan had killed a desperado in self-defence, and to save her father from the consequences of this act Mary consents to marriage with an adventurer, Count Roberto di Fraccini. This alliance is a marriage in name only, and when Douglas McKee, Mary's true love, is able to establish her father's innocence, and send the adventurer about his business, the marriage is duly annulled, and the film ends with the promise of much happiness to come for the young couple. The film has been very lavishly produced, and abounds with scenes of rare beauty, the depiction of an American seaside resort in particular being both realistic and beautiful. This picture introduces a new film star, Miss Vera Sissons. Her performance in the highly emotional part of Mary made irresistible appeal to the audience. Miss Sissons can compel tears in her own eyes as well as in the eyes of her audience. Capital assistance is rendered by Mr. Rodolpho di Valentini, who makes a cool and polished villain as Count Roberto; Mr. Frank Newbury as the faithful lover, Douglas McKee, and Miss Kathleen Kirkham as Mary's scheming step-mother, whilst Mr. Edward Jobson gives a consistently sound character study of Fiske McMillan.

* * *

### "AN EASTERN MAID"

UNSOPHISTICATED GIRL'S ELOPEMENT WITH ELDERLY ROUE.

Production ..... Pathé
Type ..... Drama
Star ..... Fanny Ward
Length ..... Five Reels

A film of many stirring scenes, and much pathos and heart interest, Pathé's latest offering is also noteworthy for the fine acting of Fanny Ward. Innocent, the daughter of a social outcast, spends her childhood among the backwaters of China, knowing little of the ways of the world. After her father's suicide the girl is adopted by John Wyndham, who eventually returns to Paris. Here she makes the acquaintance of Doucet, a notorious roué. Fascinated by Innocent's freshness and beauty, Doucet fills the girl's head with idle flattery, and, fearing that she is out of her element, Wyndham sends her into the country. Doucet, advised of her whereabouts, follows her and begs her to elope with him. Realising that unless he is wealthy Innocent will never marry him, Wyndham tries his luck at cards and loses his entire fortune. Innocent leaves with Doucet for Nice, and Wyndham, who has followed the pair, shoots Doucet and flees to China. Innocent also makes good her escape and returns to the shelter of her pretty Chinese house. Finally she once again meets Wyndham, and, asking his pardon, there is a prospect of happiness for both.

[*See our Film Markings.*]

* * *

### "THE SPLENDID SIN."

A THRILLING STORY OF LOVE AND SELF-SACRIFICE.

Production ..... Wm. Fox
Star ..... Madlaine Traverse
Type ..... Drama

In this Fox film story Miss Madlaine Traverse is entrusted with a part that suits her excellently; it is that of the self-sacrificing woman who runs the risk of wrecking her own domestic happiness by shielding another from disgrace, while at the same time she saves the family honour. When Gertrude Chatham gives birth to a baby boy, her childless sister-in-law, Lady Marion Chatham, whose husband is absent makes it appear that she is the mother. The father of the infant, Stephen Hartley, would have made Gertrude his wife but was called upon to undertake without a moment's delay an important diplomatic mission to Russia, and his return home is delayed by being badly wounded by revolutionists. In the meanwhile Sir Charles is led to believe by a malicious woman that his wife has played him false, and that Hartley is her lover. Before the latter can reach home Gertrude dies, leaving her baby in Marion's charge. By a confession of the truth at the dramatic moment, when Sir Charles finds Hartley with his wife, the latter prevents the enraged husband from shooting the man whom he believes to be his wife's lover, and this brings the story to a happy ending. In every respect the picture proved to be quite up to the Fox standard of excellence.

[*See our Film Markings.*]

* * *

### "A ROGUE'S ROMANCE"

LOVE REFORMS A THIEF WHEN HONOUR POINTS THE WAY.

Production .. Greater Vitagraph Series
Type ..... Drama
Stars..Kathleen Adams, Earle Williams
Length ..... Five Reels
Release ..... July 28, 1920
Distributors .. The Vitagraph Co., Ltd.

A film that will doubtless meet with approval was shown in "A Rogue's Romance," at the West End Cinema, on Friday. It deals with the flouting of the law by a successful jewel thief, who is, however, reformed by love and possession of the Cross of Honour. Monsieur Picard is wanted by the Parisian police for his many daring jewel thefts, and particularly by M. Henri Duval, the Chief of Police, whose post depends on his capture. Picard is known, also, as Jules Marie and Armand Du Bois. Pursued by his enemies, he obtains shelter and the loan of a motor from Mlle. Helaine Duprenay, with whom he leaves the Cross of Honour as a pledge. When later he is introduced as Du Bois by a wealthy widow in society, she recognises him by his voice, and knows also that he is the notorious thief. She is attracted to him, however, and believes also in his honour, despite existing circumstances. For her sake Picard enlists himself on the side of the law, and is instrumental in recovering a pearl necklace stolen by Leon Voliere, an unwelcome suitor to Helaine's hand, and bent on ruining the father by means of a bogus company. By an audacious trick, also, he succeeds in unmasking the swindler, and then makes his escape from Paris, with Helaine, to help him on the upward path. Earle Williams does good work as the hero-villain, and Kathleen Adams plays the part of Helaine with tenderness and grace. The photography and settings are, as usual with this company, excellent.

[*See our Film Markings.*]

* * *

### "THE DEFEAT OF THE CITY"

SHOWING WHAT AN IMPORTANT PART ENVIRONMENT PLAYS IN THE LIFE OF MANKIND.

Production
Vitagraph Blue Ribbon Star Series
Type ..... Comedy-Drama
Stars
J. Frank Glendon and Agnes Ayres
Length ..... Four Reels
Release ..... June 7, 1920
Distributors .. Messrs. Vitagraph, Ltd.

Shown on the same morning was a capital four-reel production, which depicts the contrast of country and city life with admirable clearness. Robert Walmsley, a son of a country farmer, goes to New York and by dint of hard work and cleverness becomes a famous lawyer. He is compelled to rest from overwork, and on a visit to the home of his head partner meets Alice Van der Pool, a beautiful girl noted for her pride and position. Love conquers pride, and they are married, but it is not until some time later that a chance discovery of a loving, if ill-spelt, letter from Rob's mother, reveals the position of her husband's parents to Alicia. She suggests paying a visit, and though Robert realises that the disillusion will spell ruin to his life happiness, he consents. On their arrival home, however, memory and environment gives the polished lawyer opportunity to restore his youth, and the city is forgotten. After an uproariously happy day spent in the primitive surroundings midst pigs, cows, and corn, he retires to his room to receive his aristocratic wife's reproaches for his deception. Having braced himself for the blow, he is, of course, heartily relieved when Alicia announces her satisfaction at having married "something better than a gentleman—a man!" The photography is particularly good, and the out-door settings entirely appropriate. Two good actors are found in F. Frank Glendon and Agnes Ayres, and the production is one that will prove very acceptable.

[*See our Film Markings.*]

**Harma and Co.**

Harma & Co.'s latest production, "The Man Who Forgot," directed by F. Martin Thornton, has gone like hot cakes, notwithstanding that the railway strike intervened and interrupted business communications. Already close upon 800 theatres have secured it, and the majority of the provincial trade shows have yet to be held. The story is quite original; it is full of gripping incidents, with a distinct heart appeal, whilst the acting of Marjorie Villis, James Knight, and Bernard Dudley is amongst the finest for tense dramatic interpretation yet screened. There is a wrestling match which in itself has immense drawing power. The exteriors were taken on the romantic Cornish coast.

**Phillips' New Sea Story.**

One of the P.F.C.'s biggest successes was "The Mutiny of the Alden Besse," in which the big effect was a storm and fire at sea, and in which the greater part of the action took place on board ship. In their next offer, "The Beachcomber," which is to be introduced at the Shaftesbury on the 23rd instant, the sea also provides the setting of a greater proportion of the scenes, but the mood is much more friendly, and yields, we hear, more beautiful pictures than in the earlier films. A Pacific island has been used for many scenes, and the shore and rock studies will be found quite exceptional of their kind. There are scenes aboard ship also, and a host of strong characters drawn from seamen of the pirate type to help portray a story with plenty of "punch," despite its idyllic setting.

**Liverpool's Clean Record.**

At a meeting of Liverpool licensing magistrates held last Thursday a report was placed before them from the Theatres and Public Entertainments Committee which showed that there were 12 theatres in the city, 49 cinema places, and 96 places licensed for dancing, music, singing, etc. The committee recognised the hearty co-operation of the licensees of the various places of entertainment in carrying out recommendations during the influenza scourge, and for the fifth year in succession congratulated the cinema houses upon the absence of complaints in regard to the pictures shown, either for adults or children.

## FILM ACTORS' NOTES.

**Peggy Paterson.**

Peggy Paterson, the Kirchner girl of the screen, who has just completed the leading rôle in A. V. Bramble's screen version of "Her Benny," has been engaged by the London Film Company to take the chief part in their forthcoming production, "The House on the Marsh," which will be directed by Fred Paul. This dainty little film player is only nineteen, but has already created a big reputation in the film world. She will be remembered for her clever work in Harma Comedies, and she was one of the lucky artists included in the Windsor stock company, which only a few months since went to Italy for the purpose of obtaining local colour for the screen versions of "When It Was Dark," "Fettered," and "The Splendid Folly."

**A Producer's Record.**

Lieut. Jack Daring, producer and leading actor in "Jack, Sam, and Pete," the first of a new series by the Pollock-Daring Film Co., is an Irishman, and has had a varied and unique career. Before he took to the shadow stage and film production he appeared in Gandy's famous Wild West show, wherein he specialised in rough-riding, rope swinging, and crack shooting.

His first film was fifteen years ago, when he produced for Gaumont's the first of what was known as the "running" pictures, *i.e.*, those that showed all characters on the run from start to finish. Then for the B. & C. he produced the "Daring" series of "Dick Turpin," a 14-episode serial.

His own opinion is that the best film he ever made was "London's Enemies." Other film productions of his include "Heroes of the Mine," "Parted by the Sword," "O.H.M.S.," "How Men Love Women," "Martyrdom of Nurse Cavell," featuring Cora Lee, and Edgar Wallace's "Man Who Bought London."

Lieut. Daring has seen five years' active service in the war, was despatch riding in Nieuport and Dunkirk during their most troublous times, was in the battle of the Somme, and is the recipient of the Croix du Guerre.

**Looking After the Horses.**

Mr. Gerald Ames, the well-known Hepworth picture player, did his "bit" during the strike by helping to look after the horses at one of the big railway depôts. Mr. Ames is a keen horseman, and his job, although very strenuous, was not objectionable. His duties lasted from 6 o'clock in the morning until 5.30 at night.

Two things in particular stand out in his mind as a result of his experiences: one is the very superior feeling that one feels on leaving the house at 5.30 a.m. with the knowledge that one's friends are still in bed and asleep; and the other is the enormous amount of space that has to be covered to groom properly a horse that appears to be somewhere near the size of an elephant.


TO-MORROW,
THURSDAY,
OCTOBER 16, at 11.15 a.m.,
AT THE
WEST END CINEMA
LOUISE HUFF
IN
"T'OTHER DEAR CHARMER"

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THE FIRST OF THE NEW
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# "THE ERA" FILM SECTION


**TRADE SHOW**

*of . .*

**Naomi Childers**

*in . .*

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## COMING TRADE SHOWS.

LONDON.

Under the Top (Artistic), Own Theatre, 10.30, Oct. 15.
Jacques of the Silver North (Walturdaw), New Gallery, 11.15, Oct. 15.
Merry Go Round (Fox), Super Cinema, 11, Oct. 15.
The Bishop's Emeralds (Pathé), London Pavilion, 2.30, Oct. 15.
Hitting the High Spot (W. & F.), Shaftesbury Pav., 11.15, Oct. 15.
Crimson Shoals (Granger), West End, 11.15, Oct. 15.
The Hushed Hour (Gaumont), Shaftesbury Pav., 11.15, Oct. 16.
The 13th Chair (World F.R.), London Pav., 3, Oct. 16.
Sage Brush Hamlet (Jury), Own Theatre, 10 and 3, Oct. 16 and 17.
T'Other Dear Charmer (Moss), West End, 3, Oct. 16.
The Edge o' Beyond (General), London Pav., 3, Oct. 17.
By Proxy (West. Imp.), Shaftesbury, 11, Oct. 17.
By Proxy (West. Imp.), Own Th., 2.30, Oct. 17.

BIRMINGHAM.

The Girl and the Man (L.I.F.T.), Cranston's, 11, Oct. 15.
Toys of Fate (Jury), Picture House, 11, Oct. 15.
Traps and Tangles (Vitagraph), De Luxe P.H., 11, Oct. 15.
The Third Degree (Vitagraph), De Luxe P.H., 11, Oct. 15.
False Ambition (Vitagraph), De Luxe P.H., 11, Oct. 15.
Best of Enemies (West. Imp.), Scala, 11, Oct. 15.
A Member of Tattersall's (Granger), Futurist Hall, 11, Oct. 16.
An Eastern Maid (Pathé), New-st. P.H., 10.45, Oct. 17.
A Man and His Money (Stoll), Futurist Hall, 11, Oct. 17.
You're Fired (F.-Lasky), Scala, 11, Oct. 17.
The Usurper (Phillips), Theatre de Luxe, 11, Oct. 19.
Girls (F.-Lasky), Scala, 11, Oct. 17.
The Bishop's Emeralds (Pathé), New-st. P.H., 10.45, Oct. 21.
The Woman Michael Married (Jury), Own Theatre, 2.30, Oct. 21.

LIVERPOOL.

Double Life of Mr. Alfred Burton (Ideal), Prince of Wales' P.P., 11, Oct. 15.
Sheba (Butcher), Palais de Luxe, 11, Oct. 15.
King of Diamonds (Vitagraph), Scala, 11, Oct. 15.
Miss Dulcie from Dixie (Vitagraph), Scala, 11, Oct. 15.
Closin' In (West. Imp.), City P.H., 11, Oct. 15.
His Father's Footsteps (West. Imp.), City P.H., 11, Oct. 15.
Girls (F.-Lasky), Scala, 11, Oct. 16.
You're Fired (F.-Lasky), Scala, 11, Oct. 16.
Romance and Arabella (Walturdaw), City P.H., 11, Oct. 17.
As a Man Thinks (Screen Classics), Scala, 9.45, Oct. 17.
As a Man Thinks (Screen Classics), Cinema Ex., 2.30, Oct. 17.
The Unpardonable Sin (Ashley), Scala, 10.30, Oct. 18.
A Member of Tattersall's (Granger's), Scala, 11, Oct. 20.
A Member of Tattersall's (Granger's), Kinema Ex., 2.30, Oct. 20.
Sage Brush Hamlet (Jury), Cinema Ex., 2.30, Oct. 21.

MANCHESTER.

Romance and Arabella (Walturdaw), Cinema Ex., 11, Oct. 15.
The Woman Michael Married (Jury), Cinema Ex., 2.30, Oct. 15.
Open Market (Palatine), Own Theatre, 11, Oct. 15.
When it was Dark (Walturdaw), Deansgate P.H., 11, Oct. 16.
Closin' In (West. Imp.), Own Theatre, 2.30, Oct. 16.
His Father's Footsteps (West. Imp.), Own Theatre, 2.30, Oct. 16.
Merry Go Round (Fox), Own Theatre, 11 and 3, Oct. 16.
The Unpardonable Sin (Ashley), Picture House, 10.30, Oct. 17.
Closin' In (West. Imp.), Own Theatre, 11 and 2.30, Oct. 17.
His Father's Footsteps (West. Imp.), Own Theatre, 11 and 2.30, Oct. 17.
Daughter of Mine (Walturdaw), Own Theatre, 11 and 3, Oct. 17.
When You and I Were Young (Fuller), Deansgate P.H., 11, Oct. 17.
An Eastern Maid (Pathé), Oxford-st. P.H., 10.45, Oct. 21.
False Ambition (West. Imp.), Deansgate, 11 and 2.30, Oct. 21.
The Usurper (Phillips), Deansgate, 11, Oct. 21.

NEWCASTLE.

Love is Love (Fox), Own Theatre, 11 and 3, Oct. 15.
Wishing Ring Man (Vitagraph), Queen's Hall, 11, Oct. 15.
Her Buckskin Knight (Vitagraph), Queen's Hall, 11, Oct. 15.
Framing Framers (West. Imp.), Own Theatre, 11, Oct. 15.
The Hopper (West. Imp.), Own Theatre, 11, Oct. 15.
Sheba (Butcher), Queen's Hall, 11.15, Oct. 16.
An Eastern Maid (Pathé), Own Theatre, 11 and 3, Oct. 16.
When Men Betray (Bruce), Pavilion, 11, Oct. 16.
The Haunted Bedroom (F.-Lasky), Granger P.T., 11, Oct. 17.
Hugon the Mighty (Phillips), Queen's Hall, 11, Oct. 17.
The Busher (F.-Lasky), Granger P.T., 11, Oct. 17.


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## FILM MARKINGS.

For the benefit of Exhibitors in London and the Provinces who are booking their programmes solely on our markings, we are in future giving further details. We would point out that the markings allotted to films in this section are given on their relative drawing power to showmen :—

Reference No. .. .. 6—10.
Suit high-class audience.....A | Suit sensational audience ....C
Suit average audience.....B | Suit any audience .....D

**OPEN MARKET.**

| Released. | Name. | Brand. | Description. | Feet. | Marks. | Suitability. |
|---|---|---|---|---|---|---|
| Dec. 15 .. | Heathen Benefit .. .. | Transatlantic | Pussyfoot Cartoon | 100 | 6¾ | B |
| Dec. 15 .. | The Escort .. .. . | Transatlantic Royal | Comedy | 1000 | 6½ | B |
| Dec. 15 .. | It Made a Monkey of Him .. | J.D.T. | — | 1000 | 6¾ | B |
| Dec. 18 .. | Miss Trilby's Big Feet .. | Transatlantic Novelty | Comedy | — | 6¾ | B |
| Dec. 18 .. | Passing The Bomb .. .. | — | Comedy-Nestor | 900 | 6½ | B |
| Dec. 18 . | The Transatlantic Screen Magazine | Transatlantic | Interest | 530 | 6¾ | D |
| Dec. 18 .. | The Star Boarder .. .. | Transatlantic Royal | Comedy | 960 | 6½ | B |
| Dec. 18 .. | The Oyster Industry of Chesapeake Bay | — | Industrial | 960 | 7 | D |
| Dec. 22 .. | Vanity and Vengeance .. | — | Pussyfoot Cartoon | 460 | 6¾ | B |
| Dec. 25 .. | Straight Crooks .. . | Star | Comedy | 960 | 6½ | B |
| Dec. 25 .. | The Book Agent .. .. | Novelty | Comedy | 960 | 6½ | B |
| Dec. 25 .. | The Transatlantic Screen Magazine | Transatlantic | Interest | 560 | 7 | D |

**EXCLUSIVES.**

| | | | | | | |
|---|---|---|---|---|---|---|
| March 2).. | The Grey Horizon .. .. | Walker's | — | 5000 | 8¾ | B |
| April 26 .. | A Chinese Puzzle .. | Ideal-British | Drama | 6000 | 9¾ | D |
| June 7 .. | The Defeat of the City .. | — | Comedy-Drama | 4000 | 9 | D |
| July 26 .. | A Rogue's Romance.. .. | Vitagraph | Drama | 5000 | 10 | B D |
| Not known | A Splendid Sin .. . | Fox | Melodrama | 5000 | 8¾ | B |
| Not known | When Men Betray .. .. | Anima-Abrahamson | — | 6000 | 8½ | C B |
| Not known | A Great Coup .. .. | Walturdaw-Select | Drama | 5000 | 9 | B |
| Not known | The Girl and the Man .. | L.I.F.T. Italian | — | 5000 | 8½ | B |
| Not known | An Eastern Maid .. .. | Pathé-G.R. oster | Drama | 5000 | 9 | B |
| Not known | The Usurer .. .. .. | Gaumont-French | Drama | 5000 | 8¾ | B |
| Not known | Under the Top .. .. | Artistic-Stone | Comedy | 5000 | 8¾ | B |
| Not known | Men's Desires .. .. | Jury's | Drama | 5000 | 8¾ | B |
| Not known | Think It Over .. .. | Globe-Artistic | Drama | 5000 | 8¾ | B |
| Not known | The Haunted Bedroom .. | F.P.L.-Paramount | Drama | 5000 | 9 | C B |
| Not known | The Best of Friends .. .. | W'strn Imp'rt Key-tone | — | 2000 | 8¾ | B |
| Not known | False Ambition .. .. | W'strn Imp'rt | Drama | 5000 | 9 | B |
| Not known | Daughter of Mine .. .. | Stoll-Goldwyn | Comedy | 5000 | 9¼ | D |
| Not known | Sheba .. .. .. | Hepworth-Butcher | Drama | 5000 | 8½ | B |
| Not known | Knockmagow.. .. .. | Keltic | Drama | 5000 | 10 | D |
| Not known | Romeo and Juliet .. .. | Hepworth-Dyer | Cartoon | 1000 | 8¾ | D |
| Not known | Darby and Joan .. . | British Exhibition Films | Drama | 8000 | 9¾ | A B |


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# ON THE ROAD.

[*Will Managers kindly send in their Tour Lists for insertion in "On the Road" by Tuesday morning in each week?*]

**PLAYS.**

Abbott, Ernest, Co.—Oct. 13, T.R., Chatham; 20, Royal Hip., Dover.
Allington Charsley Opera Co. — Oct. 13, Alex., Widnes; 20, Royal, Bolton.
Anthony in Wonderland.—Oct. 13, T.R., Halifax; 20, O.H., Harrogate (3), O.H., Scarborough (3).
Arcadians.—Oct. 13, T.R., Dewsbury; 20, Royal, Denby.
Arcadians (Moreton and Heath). Oct. 13, Grantham; 20, Spalding (3), Boston (3).
Are You a Mason?—Oct. 20, New, Salisbury.
Baby Mine.—Oct. 13, W.P., Brighton; 20, Norwich.
Baynton, Henry, Shakespearean Co.—Oct. 13, O.H., Buxton; 20, Grand T., Wellington.
Belle of New York.—Oct. 13, T.R., Darlington; 20, Hip., Accrington.
Belle of New York (South).—Oct. 13, Vic., Burnley.
Betty (Geo. Edwardes Co.).—Oct. 13, T.R., Huddersfield; 20, T.R., Blackburn.
Betty (Macdonald & Young Co.).—Oct. 13, Leigh; 20 Warrington.
Betty at Bay.—Oct. 13, Grand, Oldham; 20, Emp., Rotherham.
Billeted.—Oct. 13, T.R., Worthing.
Blindness of Virtue.—Oct. 13, T.R., Aldershot; 20, Pal. Pier, Brighton.
Bonnie Brier Bush.—Oct. 13, King's, Greenock; 20, Opera House, Kirkcaldy.
Boy, The.—Oct. 13, Cheltenham; 20, Wolverhampton.
Broadway Jones.—Oct. 13, T., Ipswich; 20, Watford.
Cash on Delivery.—Oct. 20, Hip., Devonport.
Charley's Aunt.—Oct. 13, Vic. Hall, Lye (3); 20, Ass. Rooms, Tamworth.
Charley's Aunt.—Oct. 13, Court, Wigan; 20, Grand, Nelson
Chinese Puzzle. — Oct. 13, W.G., New Brighton; 20, T.R., Barrow.
Chu Chin Chow.—Oct. 13, Hip., Newcastle; 20, Hip., Newcastle.
Compton Comedy Co.—Oct. 13, Pal., Ramsgate; 20, Gaiety, Hastings.
Curse of the Black Pearl.—Oct. 20, W Hall, Blaengarw.
Daddy's Girl.—Oct. 13, Hip., Dover; 20, Alex., Birmingham.
Daddy Long-Legs.—Oct. 13, Lyc, Newport; 20, King's, Hammersmith.
Disgraced. — Oct. 13, Pal., Clacton; 20, Grand, Halifax.
Dobell, W. J., Rep. Co. — Oct. 13, St. Joseph's Hall, Clones; 18, Town Hall, Enniskillen.
Double Event.—Oct. 13, Pal. Pier, Brighton; 20, T.R., Nottingham.
D'Oyly Carte Opera Co.—Oct. 13, T.R., Halifax; 20, T.R., York.
Eyes of Youth.—Oct. 13, Emp., Rotherham; 20, W.G. New Brighton.
Fair and Warmer (A. Butt's Co.).—Oct. 13, Prince's, Manchester; 20, T.R., Hanley.
Fair and Warmer (Macdonald & Young).—Oct. 13, Peage; 20, Reading.
Female Hun.—Oct. 13, Grand, Nottingham; 20, O.H., Coventry.
Five Nights.—Oct. 13, Portsmouth; 20, O.H., Kidderminster.
Freedom of the Seas (T. C. Dagnall's Co.).—Oct. 13, Grand, Luton; 20, County, Bedford.
Gay Bohemia.—Oct. 20, T.R., Merthyr
General Post.—Oct. 13, Art. T., Woolwich; 20, Grand, Lancaster
Girl from Ciro's.—Oct. 13, Grand, Croydon; 20, Brixton T., S.W.
Girl of the Golden Gate. — Oct. 13, T.R., Ashton; 20, T.R., Stratford
Going Up (Macdonald & Young).—Oct. 13, Derby; 20, Huddersfield.
Going Up (Alfred Butt's Co.).—Oct. 13, T.R., Nottingham; 20, Lyceum, Edinburgh.
Harvey Martin.—Oct. 13, Lyc., Sheffield; 20, Grand, Leeds.
Heart of a Thief.—Oct. 13, Pal., Maidstone; 20, Pier, Herne Bay.
Hero Hathaway & V. A. Baron Rep. Co.—Oct. 13, Grand, Nelson; 20, Boston.
High Jinks.—Oct. 13, Exchange T., Spalding (3), King's Lynn (3); 20, Lyc., Ipswich.
Hill-Mitchelson, E., Co. (stock company).—T.R., Leicester.
Hindle Wakes.—Oct. 13, T.R., King's Lynn; 15, Pal., Melton Mowbray; 20, New T., Cambridge.
Ignorance.—Oct. 13, Rawtenstall; 20, Radcliffe.
Irish Players.—Oct. 13, Dungannon (2), Omagh (2), Strabane (2); 20, Newry (3), Drogheda (3).
Jeffersons.—Oct. 13, Grand, Accrington; 20, T.R., Ashton.
Knife, The.—Oct. 13, Royal, Merthyr; 20, Grand, Nottingham.
Land of Promise.—Oct. 13, Pier, Eastbourne; 20, Walthamstow.
Le Ronde.—Oct. 13, O.H., Harrogate; 20, King's, Edinburgh.
Lass of Dingley Moor. — Oct. 13, Hip., Maidenhead.
Laurence and West Symes Co.—Oct. 13, T.R., Macclesfield; 20, T.R., Macclesfield.
Law Divine.—Oct. 13, New, Cambridge; 20, Devonshire Park, Eastbourne.
Lilac Domino (A. Butt).—Oct. 13, Grand Bradford; 20 Grand, Hull.
Lilac Domino (Macdonald & Young).—Oct. 13 Hastings; 20, Folkestone.
Litchfield, Emma.—Oct. 13 Emp., Mountain Ash; 20, Empire, Mountain Ash.
Little Bit of Fluff.—Oct. 13, T., Buxton; 20 Hip., Sheerness.
Lodge-Percy Rep.—Oct. 13, Princes, Bradford; 20, T.R., Leeds.
Luck of the Navy (Midland Co.).—Oct. 13, T.R., Whitehaven; 20 Gaiety, Ayr.
Luck of the Navy (South).—Oct. 13, Watford; 20 Woolwich.
Mackey, Mr. and Mrs. Chalmers.—Oct. 13 Hip., Hamilton; 20, O.H., Perth.
Maid of the East.—Oct. 13, King's, Glasgow; 20 Court, Liverpool.
Maid of the Midnight Sun.—Oct. 13, T.R., Ashton; 20, T.R., Stockport.
Maid of the Mountains (Geo. Edwardes North Co.).—Oct. 13, Grand, Leeds; 20, Lyceum, Sheffield.
Maid of the Mountains (Geo. Edwardes South Co.).—Oct. 13, O.H., Coventry; 20, New, Oxford.
Maid of the Mountains (Macdonald & Young).—Oct. 13, Preston, 20, Chesterfield.
Maid of the South.—Oct. 13, Palace, Bath; 20 Hip., Cheltenham.
Man from Toronto (A. Co.).—Oct. 13, Warrington; 20 T.R., Bradford.
Man from Toronto (Courtneidge's B Co.).—Oct. 13, Malvern (3), Hereford (3); 20, Borough, Stratford.
Mill Girl's Wedding.—Oct. 13, Hip., Maidenhead.
Monty's Flapper.—Oct. 13, T., Bordon; 20 Tidworth.
Mr. Manhattan.—Oct. 13, Palace, Manchester; 20, Hip., Leeds.
My Aunt from New York.—Oct. 13 Hip., Maidenhead; 20 O.H., Northampton.
Naughty Wife.—Oct. 13, Lyc., Edinburgh; 20 T.R., Worthing.
Nobody's Boy.—Oct. 13 Court Liverpool; 20 T.R., Bradford.
Nothing But the Truth (South).—Oct. 13, R County, Reading; 20 R., Windsor.
Nothing But the Truth (No. 1).—Oct. 13, T.R., Leamington.
Nurse Benson.—Oct. 13, T.R., Exeter; 20 O.H., Torquay.
Oh Joy!—Oct 13, H.M.T., Aberdeen; 20, T.R., Glasgow.
O'Mara Opera Co.—Oct. 13, Shakespeare T., Liverpool.
One Law for Both.—Oct. 13, Hip., Bolton; 20, Hip., Nuneaton.
Peg o' My Heart (A. Butt).—Oct. 13 Gaiety, Dublin; 20 O.H., Cork.
Peg o' My Heart (Macdonald & Young).—Oct. 13, Keighley; 20, Gloucester.
Peg o' My Heart (Ballard and Cameron).—Oct. 13, Gainsboro (3), Bury St. Edmunds (3); 20 Shrewsbury.
Private Secretary.—Oct. 13, Scarborough; 20 Batley.
Purple Mask (Matheson Lang Co.).—Oct 13, Grand, Blackpool; 20, Grand, Croydon.
Purple Mask (King & Clark).—Oct. 13, T.R., Windsor; 20 Hippo., Richmond.
Pygmalion.—Oct 13 O.H., Wakefield; 20 Shoeffriars Hall, Boston (3), Exchange T., Spalding (3).
Quaker Girl.—Oct. 13, Alhambra T., Stourbridge; 20, Emp., Swindon.
Rajah's Ruby.—Oct. 20 T.R., Inverness.
Remnant.—Oct. 13, W.P., Brighton; 20 Norwich.
Ridding Opera Co.—Oct. 13 Town Hall, Hawick; 20, Gaiety, Methil.
Romance (John Cecil).—Oct. 13, T.R., Blackburn.
Rosary, The.—Oct. 13, Princess, Glasgow
Rose of Picardy.—Oct. 13, T.R., Sheffield; 20, King's, Gainsboro.
Rotters.—Oct. 13 Empire Swindon; 20 Princesses', Crayford.
Scandal (Arthur Bourchier's North Co.)—Oct. 13, T.R., Birmingham; 20, T.R., Newcastle.
Scandal (Arthur Bourchier's South Co.).—Oct. 13 T.R., Bournemouth; 20, T.R., Brighton.
Secret Service Girl.—Oct. 13, Halifax; 20, Huddersfield.
Seven Days' Leave (North).—Oct. 13, Col. Glasgow; 20, King's Greenock.
Seven Days' Leave (South).—Oct. 13, T.R. Plymouth; 20 Princes, Bristol.
Shanghai.—Oct. 13, Torquay; 20 Exeter.
Sign of the Cross.—Oct. 13 O.H., Burton; 20, Aquarium, Yarmouth.
Sold (N.).—Oct. 13 Pal., Ammanford.
Sold (S.).—Oct. 13 New Pontypridd; 20 Emp., Tonypandy.
Soldier Boy (De Courville Co.).—Oct. 13, King's Southsea; 20 Emp., Leeds.
Soldier Boy (Macdonald & Young).—Oct 13 T.R., Brighton; 20, Royalty Chester.
Speckled Band (Stafford and Woodward).—Oct. 13, Boston (3), Spalding (3); 20 Buxton.
Tainted Goods.—Oct. 13, T.R., West Stanley; 20 Hip., Maxboro.
Telling the Tale (Archbutt & Story).—Oct. 20, O.H., Burton-on-Trent.
Temporary Gentleman.—Oct. 13, O.H., Southport; 20, O.H., Middlesbrough.
Three Weeks.—Oct. 13 P. of W., Grimsby; 20, Royal, Chesterfield.
Tiger's Cub.—Oct. 13, Royal Hall, Ledbury; 20, Lyc., Taunton (3), Ass. Rooms, Okehampton (3).
Uncle Sam.—Oct. 13, Guildford; 20, Leamington.
Wagner and Scarden Rep. Co.—Oct. 13, Pal., Clacton-on-Sea; 20, Grand, Halifax.
Warning to Mothers.—Oct. 13, Grand, Stockton; 20, Hip., Wednesbury.
When Knights Were Bold.—Oct. 13, T.R., Manchester.
White Slave's Wedding.—Oct. 13, T.R., Ashton; 20, Pal., Bordesley.
Woman's Victory.—Oct. 13, Hip., Maidenhead.
Yellow Ticket.—Oct. 13, Grand, Swansea; 20, T.R., Birkenhead.
Yes, Uncle.—Oct. 13, Grand, Hull; 20, T.R., Birmingham.

**REVUES.**

All Aboard.—Oct. 13, Metropole, Manchester; 20, Pal., Durham.
All Bluff.—Oct. 20, King's, Colne.
Be Careful, Baby.—Oct. 20 T.R., Bath.
Better 'Ole.—Oct. 13, O.H., Cork; 20, O.H., Kirkcaldy.
Bing Boys Are Here.—Oct. 13, Chesterfield; 20, Crewe.
Bing Boys on Broadway.—Oct. 13, O.H. Wakefield; 20, Empire, Preston.
Bluff Boys.—Oct. 13 Grand, Hartlepool; 20, Eden T., Bishop Auckland.
Bright and Breezy.—Oct. 13, Hip., Wigan; 20, Alhambra, Barnsley.
Buzz Along.—Oct. 13, Queen's, Farnworth; 20, T.R., Seaham Harbour.
Ching Ching.—Oct. 13, Manchester; 20, Pal., Malton, Yorks.
Eastern Nights.—Oct. 13, Alex., Birmingham; 20, O.H., Burton.
Fine Feathers.—Oct. 13, Pal., Redditch.
Funbeams.—Oct. 13, E., Finsbury Park; 20, King's, Southsea.
Ginger.—Oct. 13, Emp., Northampton; 20 Pal., Derby.
Guess the Title.—Oct. 13, Cowdenbeath; 20, Leith.
Heads or Tails.—Oct. 13, Hip., Chesterfield; 20, Pal., Barrow.
Hide and Seek.—Oct. 13, O.H., Paisley; 20 T., Dunfermline.
Homeward Bound.—Oct. 13 Hippo., Darlington; 20, Emp., Middlesboro'.
Hullo! Baby.—Oct. 13, Pav., Southport; 20 Pal., Bradford.
It's Champion, Isn't It?—Oct. 13, Hippo., Cannock.
It's the Business.—Oct. 20, Pav., Chorley.
It's Topping.—Oct. 13, T.R., Wolverhampton; 20, T.R., Port Talbot.
Jolly Jack Tar.—Oct. 13, Emp., Croydon; 20 Hip., Lewisham.
Joy Days!—Oct. 13 T.R., South Shields.
Joy Flips.—Oct. 20, Royal, Gt. Yarmouth.
Joy Wheel.—Oct. 13 Emp., Stockport; 20, Emp., South Shields.
Kill or Cure.—Oct. 13, Palace, Plymouth; 20, Hip., Woolwich.
Lads of the Village.—Oct. 13, Emp., W. Hartlepool; 20, Hip., Darlington.
Lights Up.—Oct. 13 Hip., Yarmouth; 20 Pal., Wellingboro'.
Mary Had a Little Lamb.—Oct. 20, Albany Ward's, Weymouth.
Moonstruck.—Oct. 13, Emp., Hackney.
Mumming Birds.—Oct. 13, Pal., Southampton.
Odds On.—Oct. 13, Hip., Southend; 20, Chiswick.
Oh! I.—Oct. 13, Tivoli, New Brighton.
Oh! So Dainty.—Oct. 20, Hip., Cannock.
Redheads.—Oct. 13, T.R., Inverness; 20, Tivoli, Aberdeen.
Stunts.—Oct. 13, Pal., Hanley; 20, Emp., Glasgow.
Tin-Tan.—Oct. 13, T.R., St. Helens.
Toodle-oo!—Oct. 13, Queen's, Leeds; 20, King's, Oswestry.
Us.—Oct. 13, Chester; 20, Leicester.
What a Lark.—Oct 13, Grand, Falkirk; 20, T.R., Whitehaven.

**"A MODERN MUDDLE."**

Comedy, in One Scene, by Arthur Wilmer. Presented by C. H. Hanley and Arthur Wilmer, at the Granville, Walham Green, on Monday, October 6.

The scene of this comedy trifle is in an artist's studio, the artist having just completed a supposed statuesque masterpiece sent for safety to a friend's house. The artist is pecuniarily embarrassed, and so gets his servant to interview some models and his creditors, and get rid of them all. He is in love with a girl, but his rich uncle wants him to marry the one he has chosen for him. The uncle arrives at the studio, and the problem how to get rid of his fiancée is solved by the latter taking the place of the missing statue. Uncle arrives, and all ends merrily in the discovery that the girl he has chosen for his nephew and the one the nephew chose for himself are the same. Mr. W. L. Rowland is very funny as the servant, and is well supported.

Mr. Leslie Knight, proprietor of the Theatre Royal, Preston, is taking up the new rôle of Town Council candidate. He has been nominated for the vacancy in Avenham Ward, rendered vacant by the retirement of Captain Houghton.

# "THE ERA" LETTER BOX.

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Kurton, Miss Peggy
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Launer, Mrs. Cora
Lauri, Miss Edward
Lava, Mr. Jonny
Lawlin, Miss Kitty
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Stewart, Miss Gertrude
Stillwell, Mr. J.
Strong, Mr. Mark
Suckley, Mr. Cramer
Sutherland, Mrs. Patty
Swanston, Mr. A.
Syd & May
Taylor, Miss Maidie
Temple, Miss M.
Terry, Miss Phyllis Neilson
Terry, Mr. J. S.
Thomas, Miss Beatrice
Thorne, Mr. E.
Thornton, Miss Maudie
Tindell, Miss Ivy
Townsend, Mr. Albert
Tulley, Mr. Richard
Ulett, Mr. Richard
Vallarino, Miss Ada
Vanbrugh, Miss V.
Vere, Miss Grace
Vincent, Mr. W. G.
Vuire and Coney
Wakefield, Miss J
Weasel, Mr. A.f.
Wemyss, Mr. Charles
West, Mr. Harry B.
White, Mr. Gerald
Whitelaw Trio
Whyte, Mr. A.
Wighton, Mr. Ernest
Wilby, Mr. F. L.
Wilkshire, Mr. V.
William, Mr. H. G.
Williams, Mr.
Williams, Mr. R. A.
Willis, Mr. Hubert
Wilson, Mr. Joseph
Wingfield, Mr. Conway
Wingrove, Mrs. T.
Witt and Butt
Worth, Miss C
Zarmo, Mr. Joseph H.

## A YIDDISH SEASON.

JACOB P. ADLER'S REAPPEARANCE.

After an absence of thirty-two years in America, with the exception of a flying week's season some years ago, the famous Yiddish actor, Mr. Jacob P. Adler, had an overwhelming reception on his reappearance at the Pavilion Theatre, Mile End, on the 6th inst. The play chosen for the opening performance was the well-known Yiddish drama by Mr. J. Gordin, entitled "Elisha Ben Avuyah." It is a study in idealism. Elisha Ben Avuyah, in the second century is about two thousand years before his time. He stands for the essence of religion rather than the form, and as a result he is denounced by his fellow Rabbis. Even when the Jews are being persecuted by the Romans they are just as zealous in their persecution of their heterodox brother, although he is instrumental in ameliorating their lot out of his wealth. In the end even his family forsake him, and his only friend is a fallen girl, whom he had previously protected. He dies a lonely man, with only his vision for comfort.

In the hands of a lesser actor the part of Elisha might have degenerated into a piece of sentimentalism, but Mr. Adler lifted the figure into the realms of high art. It was a magnificent performance in every way—a picture of a really noble man: an idealist with a sense of humour. He was supported by a fine cast of Yiddish actors, and particularly noticeable performances were given by Miss Frances Adler, as Beate, Miss Stella Adler, as Naomi, Mr. Isidore Busatt, who made a very dignified and pathetic character of the Rabbi Meir, Mr. J. Feinberg, as Rosh Hayeshivah, and Mr. D. Levine as the Roman Quaestor Antonius Servius.

A costume performance of Shakespeare's comedy, "Love's Labour's Lost" (under the direction of Miss E. C. Massey), will be given by members of the Acting Circle of the London Shakespeare League, in the theatre of the Guildhall School of Music, on Saturday evening, October 18.

Anna, Comtesse de Brémont, will give a poetry and song recital at Steinway Hall on Friday, October 24th, at 8.15. She will be assisted by Miss Prescott Morris, of New York (Eastern dances and American songs), Mr. Rathmell Wilson (recitations), and Mr. E. Vallin (pianist).


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—*Tempest, Act ii, Scene ii.*

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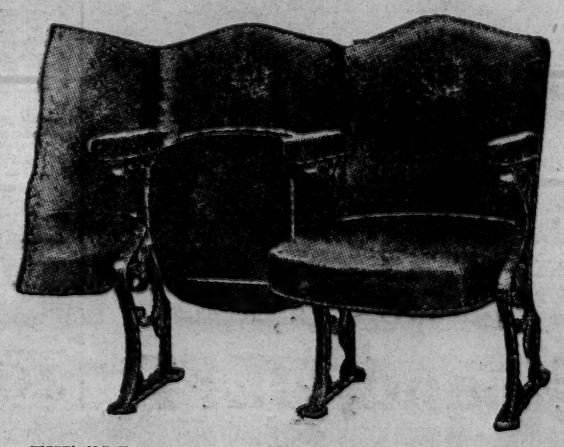

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A programme in themselves. A bright act in a bright setting.
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THE VERSATILE COMEDIENNE.
**ON TOUR**

## SUTHER
**This Week, KING'S, DUNDEE. Next, PAV., AYR**

## LUCILLE BENSTEAD
THE AUSTRALIAN SOPRANO.
**This Week, EMPIRE, LIVERPOOL. Next, REGENT, SALFORD**

## ANNA DOROTHY
**IPPO., PUTNEY** THE AMERICAN COMEDIENNE.
All Coms., JOE. SHOEBRIDGE, Lew Lake's Agency, or 1312 Gerrard

## WILLIE ROLLS
**EMPIRE, NOTTINGHAM**
VACANT—Monday Next, only Vacancy this year
Last Week (Top), Empire, Mansfield

## GEORGE CARNEY
"What's the Tale the Colonel told the Adjutant" by Fred E. Cliffe and Geo. Carney.
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THE IMPROMPTU RHYMESTER.
**ON TOUR**

## BRUCE GREEN
THE MOST TALKED OF—OF DAMES ALWAYS A SUCCESS
**This Week, EMPIRE, WOLVERHAMPTON Next, HIPPO., SHEFFIELD**

## Mr. HYMACK
"Hurrying to His Allotment."
**This Week, HIPPO, BRIGHTON. Next, VICTORIA PALACE**

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Have learnt a fine lot of French, and shall be able to tell some people what we think of them—in two languages.
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The Man Who Popularised the Piano-Accordion.
**ON TOUR**

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DRAMATIC SOPRANO
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"MONEY TALKS."
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Scotch Comedy Artists.
**This Week, EMPIRE, EDINBURGH. Next, GLASGOW**
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## W. J. CHURCHILL
COMEDIAN
**This Week, EMPIRE, EBBW VALE**
LOOKING FOR A HOUSE TO LET. A Scream. Vacant Oct. 27, Nov. 10, 17.

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## MUTT and JEFF
Characters have been produced by
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**Opening PALACE THEATRE, BROADWAY, NEW YORK, Oct. 20**

"It's a bit Salty, aint it"
## JOE ELVIN
Rehearsal for reproduction of SAILOR LAD, by CLIFFORD REAN.
Under the direction of LEW LAKE.
**ELEPHANT & CASTLE THEATRE Oct. 20**

## Jack & Evelyn

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"THE FAMOUS COMEDIENNE."
**ON TOUR**
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I'm Bert—perhaps you have heard of me
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COMEDIAN
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## SAMMY SHIELDS
THE MERRY SCOT.
**This Week, EMPIRE, WOOD GREEN. Next, L.T.V.**

## ERNEST ROMA
**ON TOUR**

## LILY MORRIS
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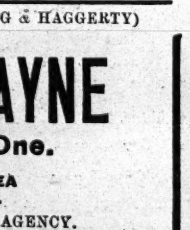
**MOONSTRUCK**
**This Week, Emp., HACKNEY**
**Next, HIPPO., ROCHDALE**



## JACK WARMAN
THE STICK OF MIRTH.
**Next Week, HIPPO., SALFORD**
**Booked into 1924.**

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At the Piano in Songs and Impressions.
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## ROBB WILTON
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Light Comedy, ET CETERA.
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## JEN LATONA

This Week, PAVILION, GLASGOW. Next, HIPPO. BRISTOL

GEO. BARCLAY Representative

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## NATHANO BROS.

"JUST A LAUGH."

This Week, HIPPO., BRIGHTON. Next, IN TOWN.

PERCY REISS, Representative.

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## BOB ANDERSON

This, Osborne, Thea., Manchester

Next, Still Hoping to Sail for South Africa

Reminds me of old times Booking from week to week.

Agent, George Barclay

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FRANK—RAY

## PURCELLA BOYS.

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Spending our Holiday, Golfing, Shooting, Fishing, and watching the Actors around Boston and Philadelphia. Hope to be back again in November—keep a good fire going!

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AT LIBERTY FOR PANTOMIME PRINCIPAL BOY.

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## DE ALMA

MONARCH OF THE BANJO

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Coms., LEW LAKE.

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LEONARD SYLVIA

## FISHER and LEA

"SOME" JAZZS AND "SOME" WHIRLS.

All Coms., LEW LAKE.

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THE PATTERING CYCLIST.

This Week, GRAND, BYKER. Next, PALACE, WARRINGTON

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## ROY HUNTER and his WONDER HORSE

Some one the other day said I looked like Bob Anderson—Is this possible? The next thing they'll say is that I stole his act.

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Playing Lead in "SHE'S A DAISY"

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PRINCIPAL COMEDIAN. Oct. 25.

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## SYD. WALKER

"Where do Flies go in the Winter Time?"

This Week, EAST HAM PALACE.

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WILL

## VAN ALLEN

15 minutes' Talk and a Banjo.

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JOHN R. KAYES

## "JAZZ SEVEN"

ON TOUR

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## A PIANO—LESLIE CARTER

ON TOUR

NO VACANCIES 1919.

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## HINSLE

THE NOVELTY COMEDY ILLUSIONIST Assisted by GERTIE REES

This Week, ROTUNDA, LIVERPOOL. Next, PAVILION, AYR

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HIPPO., PUTNEY

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THE

## MICHAELOFF THREE

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FULLY BOOKED

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The Artistic Dancing Couple.

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## BRIDSON The Musician Ventriloquist.

This Week, TOTTENHAM (Times 7.10 and 9.10). Next, PALACE, LUTON

Booked Syndicate Tour into 1925 by Tom Rice (I.V.T.A.). Thanks also to Jack Somers, A. Scranton, H. Kenyon, H. Zahl, Fred Collins, etc., for dates.

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## CALLS FOR OCTOBER 20, 1919.

### THE LONDON COLISEUM.

Rehearsal at 10 a.m. for:—

Clarice Mayne and "That," Tamara Swirskaya, Phyllis Neilson Terry, Dickson, Lake and Wentworth, Marie Nordstrom, Lucille, Renee and Godfrey, Siems, Tom Hearn, Bioscope.

### STOLL PICTURE THEATRE, KINGSWAY. (London Opera House.)

Pictures and Varieties.

### THE HACKNEY EMPIRE.

Rehearsal at 12 noon for:—

Taylor and Summers, Cole and Rags, Hiawatha and Minnehaha, Foreman and Fannan, Manuel Vega, O'Neil and Thayer, Bioscope.

### SHEPHERD'S BUSH EMP.

Rehearsal at 12 noon for:—

Charles Norton, Dainty Danes, Hayman and Franklin, Nathano Brothers, Thora, Lecardo Brothers, Edna Payne, Bioscope.

### THE CHISWICK EMPIRE.

Rehearsal at 12 noon for:—

Halma, Jack Straw, and Company as booked.

### WOOD GREEN EMPIRE.

Rehearsal at 12 noon for:—

Fred Stafford, Grogie, Les Grande Stellas, Laddie Cuff, Roy Dove, Maple and Burnell, Ethel Toms, Bioscope.

### CHATHAM EMPIRE.

Rehearsal at 2.30 p.m. for:—

Den and Mark, Will Lacey, Leslie Elliott, Gobert Belling, "A Sister to Assist 'Er," Hal Wright, Bioscope.

### BRISTOL HIPPODROME.

Rehearsal at 12.30 p.m. for:—

Mlle. Boria, Rinaldo, Claude Lester, Jen Latona, Edna Maude, Bioscope.

### BEDMINSTER HIPPO.

Pictures and Varieties.

### THE LEICESTER PALACE.

Rehearsal at 12 noon for:—

Jean and Josie, Robinson and Macken, Rolf Slater, Wells and Maybau, Jock Mills, Bioscope.

### THE ARDWICK EMPIRE.

Rehearsal at 12.30 p.m. for:—

Susie Marney, Eileen and Marjorie, Wieland, Gilbert Payne, Bioscope.

### MANCHESTER HIPPO.

Rehearsal at 10 a.m. for:—

Johnny Fuller, The Uniques, Tom Clare, Lily Lena, Kelly and Drake, Holden and Graham, The Carruthers, Bioscope.

(Matinees Monday and Tuesday.)

### PICTUREHOUSE, CHATHAM

### FLORAL HALL, LEICESTER.

And in association with the above—

### THE ALHAMBRA, LONDON, W.C.

Oscar Asche's Revue "Eastward Ho!"

**NOTE.**—Artistes engaged at any of the above theatres should send photos for display in front of the house to Manager, to be returned at the end of the week.

**NOTE.**—All Sketches played at the above theatres must be licensed by the Lord Chamberlain, and a copy of the licence, together with script as licensed, must be sent to the Stoll Offices at least 21 days before date of performance.

### Arrangements for additional Theatres include—

**FULHAM HIPPODROME.**

The distance as the crow flies between the Finsbury Park Empire and the Wood Green Empire, measured on the Ordnance Survey Map, is 2 miles 60 yards.—Edward Stanford.

**14 BAND PARTS REQUIRED** for all Theatres except The London Coliseum which requires at least 20, including 4 first Violin Parts, 2 second Violin Parts, separate Cello and Bass Parts, full Wood, Wind and Brass, Conductor. (Harp and Organ if required).

**STAGE DEPARTMENT.**—Songs proposed to be sung should be submitted, and special stage requirements stated, in letters marked "Stage Department," by Artistes three weeks before opening.

**ADVERTISING MATTER.**—Bills, Blocks, Photographs, and specimens of Pictorials really representing the Act, should be forwarded three weeks before opening. If return of photographs required, please say so.

**COARSENESS, VULGARITY, &c.,** is not allowed. The Licensing Authorities forbid this and the majority of the public resent it. This intimation is only rendered necessary by a very few Artistes.

**ARTISTES' SCENERY AND PROPERTIES** must be fireproofed or they cannot be brought into the Theatre. This is by order of the Licensing Authorities.

**BUSINESS NOTICE OF GENERAL APPLICATION.**—No order or contract for goods or services must be accepted for any of the above Theatres except upon receipt of an Official Form issued from the Offices, London, and signed by either Mr. Oswald Stoll or the Secretary, otherwise the Company concerned will not be responsible for same, and will refuse payment. In special cases where goods are required at once suppliers must look to the individual placing the orders, who will be personally liable, unless an official confirmatory order, signed as above, is received within 48 hours. Invoices must be sent to the Theatre, but monthly statements should be sent to the above Head Offices. The individual Company on whose behalf orders are signed is solely responsible for payment. The Management will not hold themselves responsible in the event of loss or damage to any MSS., Songs, &c., submitted for consideration.

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# THE LONDON SYNDICATE HALLS

PROVIDING CONTINUOUS ENGAGEMENTS FOR ARTISTS AT THE MOST IMPORTANT VARIETY THEATRES IN THE LONDON AREA.

*General Administrative Offices:*

## 25, Charing Cross Road, W.C.

Telephone Nos., Gerrard 5654 and 2619.

## Calls for Monday, Oct. 20, 1919.

### LONDON PAVILION

Rehearsal at 11.30.

C. B. Cochran's Production "Afgar."

### OXFORD.

Closed for Rehearsals of New Production.

### METROPOLITAN

Rehearsal at 11.15.

John Lester and His. Wilson and Waring.

J. J. Wild and Co. in—

"The Widow who Would."

Austin Rudd. Emilie Hayes. Katrina.

Queenie Leighton. Bioscope.

### CHELSEA.

Rehearsal at 12.

Lockhart's Elephants. The Poppescus.

Thornton and Squire. Billie Val and Partner.

Frank H. Fox. Divina. Dumorski.

Kitty Denton's Rays of Sunshine. May Edney.

Bioscope.

### EUSTON

Rehearsal at 12.

Johnson and Bert and Co. in "Crankite."

Estelle Rose. Miles-Stavordale Quintette.

Tatten Hall and Co. in "Fanciful Whims."

Phil Bransby. Bex and Bex.

Hay and Crawford. Frederic Culpitt.

Bioscope.

### WATFORD PALACE.

Rehearsal at 1.

Seymour Hicks presents "Broadway Jones."

### SOUTH LONDON

Rehearsal at 12.

Will Evans and Co. in "The Lost Umbrella."

Romaine and Dainton. Van Dock. Mike Nono.

Lianes. Jack Tarr and His Mascot.

Margo Retta.

### EAST HAM

Rehearsal at 12.

Sherlock Sisters and Clinton.

Lawrence Wright Ensemble. Flora Cromer.

Riff and Tumble. W. B. Raby. Rene Rice.

Chaney Hicks and Pass. Bob Somerville.

Bioscope.

### TOTTENHAM.

Rehearsal at 12.

Robert Courtneidge's Co. in "Petticoat Fair."

### EMPRESS, BRIXTON.

Rehearsal at 12.

Pierce and Roslyn. Marie Kendall.

Black and White. Russell Carr. Foot-Gers.

Kitty Denton's Rays of Sunshine.

### WALTHAMSTOW PALACE.

Rehearsal at 1.

Harry Burns presents The Winners of "The Daily Mirror" Beauty Competition in "A Good Lookin (g) Lass."

Henry J. Corner's "Symphonia."

Finlay Dunn. Wal Lesby. Irene May.

Henry Ricardo. Chas. Grantley.

Sisters Weston. Bioscope.

These Calls are communicated by the Management for the information of Artistes without prejudice.

Bill matter to be sent direct to each hall three weeks prior to date of opening.

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IN THE LAND OF BEGINNING AGAIN. CHILDHOOD WILDHOOD DAYS.
NOW YOU'VE COME BACK TO ME. CAN YOU TAME WILD WIMMEN?
WHERE DO FLIES GO IN THE WINTERTIME?
THTOP YOUR THTUTTERING THAMMY.
WHERE DID YOU FIND THE LADY?
WHAT DO YOU MEAN BY LOVING SOMEBODY ELSE?
WHAT COULD BE SWEETER? INDIANOLA. SINGAPORE. CHONG.
HEARTACHES. KIDNAP ME. HAIL, LIBERTY! NOTHIN' AT ALL.
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